FOR REFERENCE

[redacted] Hubbard

NOT TO BE TAKEN FROM THIS ROOM

STATE TEACHERS COLLEGE,
MEMPHIS, TENN.

UNIVERSITY OF MEMPHIS LIBRARIES
3 2109 00846 7749

WITHDRAWN

Digitized by the Internet Archive
in 2026

https://archive.org/details/americanhistorye0000jane

THE AMERICAN HISTORY AND ENCYCLOPEDIA OF MUSIC

W. L. HUBBARD
EDITOR IN CHIEF

EMIL LIEBLING GEO. W. ANDREWS
ARTHUR FOOTE EDWARD DICKINSON
ASSOCIATE EDITORS

EDITORIAL CONTRIBUTORS

G. W. CHADWICK FRANK DAMROSCH FREDERICK STOCK CARL FAELTEN
W. J. HENDERSON H. E. KREHBIEL FREDERICK STARR
CLARENCE DICKINSON THEODORE SPIERING FRANZ KNEISEL
EDWARD M. BOWMAN OSCAR SAENGER GEORGE C. GOW
FREDERIC W. ROOT W. S. B. MATHEWS
BERNHARD LISTEMANN HARRISON M. WILD
ARNOLD DOLMETSCH

THE SQUIRE COOLEY CO.
Toledo, O.

TEACHERS COLLEGE LIBRARY

A REVISED AND ENLARGED EDITION
1924
THE SQUIRE-COOLEY COMPANY

THE AMERICAN HISTORY AND ENCYCLOPEDIA OF MUSIC

MUSICAL BIOGRAPHIES

TENNESSEE TEACHERS COLLEGE LIBRARY

COMPILED
BY
JANET M. GREEN

W. L. HUBBARD
EDITOR

VOLUME I

THE SQUIRE COOLEY CO.
Toledo, O.

Copyright 1910 by
IRVING SQUIRE
Entered Stationers' Hall
LONDON

21089

PREFACE

In the preparation of these volumes the aim has been to make the list of musicians include a selection of those that will be most useful in a book of reference for the general reader or student as well as for the musician. To this end the following classes have been particularly emphasized: Great composers; noted artists and performers; successful teachers; musicians who have made inventions or improvements in the instruments they represent; musical critics and writers; all musicians who are important in the history of music; and representatives of special schools or epochs of music. An especial effort has been made to include as many contemporary musicians as possible, and American musicians have been given proportionately more space than those of foreign countries. Names of musicians from whom personal information has been obtained, either directly or from members of their families, are marked with a star.

The publisher of these volumes wishes to express thanks to the following libraries for their generous aid and for the courtesy and helpfulness of the members of the various staffs: The Lenox Library at New York; The Boston Public Library; The Congressional Library of Washington; The Chicago Public Library; The Newberry Library of Chicago; The Toledo Public Library.

Indebtedness is acknowledged to Grove's Dictionary of Music and Musicians; Champlin and Apthorp's Cyclopedia of Music and Musicians; Riemann's Dictionary of Music; Moore's Encyclopedia of Music; Baker's Biographical Dictionary of Musicians; Elson's Modern Composers of Europe, and Rupert Hughes' Musical Guide and Famous American Composers, all of which have been freely consulted.

LIST OF ILLUSTRATIONS

	Page
Alexander Theatre	Frontispiece
Franz Abt	16
Hector Berlioz	90
Gustave Charpentier	154
Frederic Francois Chopin	218
Antonin Dvorak	272
Robert Franz	336
Niels Wilhelm Gade	400
Michael Ivanovitch Glinka	464

KEY TO PRONUNCIATION

ä as in ah
ā as in mate
ă as in cat
b as in bat
c used only in ch as in churlish. The Scotch and German gutteral, as loch and ich, is represented by kh.
d as in deem
dh as in thine
dj as in adjure
ē as in be
ĕ as in get
f as in file
g as in go
h as in hail
ī as in light
ĭ as in tin
j as in joke
k as in kite
l as in lump
m as in mine
n as in nine
ń represents the French nasal n or m.
ō as in mote
ŏ as in on
ô as in song
oo as in loon
ow as in bow
p as in post
r as in roll
s as in sent
t as in tap
th as in thank
th as these is represented by dh
ū as in blue
ŭ as in utter
The French u and the German long u are represented by ü
v as in survive
w as in well
y as in yet
z as in zone

PUBLISHERS' NOTE

A supplement containing the date of the death of persons who have died since original publication and many new biographies, bringing the work down to 1924 begins on page 513.

MUSICAL BIOGRAPHIES

ABBOTT, Emma. 1850-1888. Dramatic soprano. Born in Chicago. Her father was a music teacher. She showed great love of music in childhood. Her family moved to Peoria, Ill., in 1854, where her father had difficulty in earning a living. To help with the finances, he gave concerts in Peoria and many other towns in which Emma, then nine years old, and her brother George appeared. At the age of ten, Emma was given lessons on the guitar and George on the violin, their mother partly paying for the lessons by boarding the teacher. After three years of instruction, Emma was able to teach the guitar and had several pupils. She attended school in Peoria, until, at the age of sixteen, she was obliged to teach district school to help support the family. She also sang in the synagogue in that town. About this time, she joined the Lombard Concert Company and toured with them through Iowa, Illinois and Wisconsin, but they soon disbanded and Emma, determined to study music, undertook to work her way to New York by giving concerts. This she accomplished, but was unable to make any headway in that city. Soon after this, she met Clara Louise Kellogg in Toledo, Ohio. Miss Kellogg was so pleased with her voice that she paid her expenses and gave her a letter to Erani, a celebrated teacher. While studying with Erani, she sang in a church choir at a good salary and was helped by the congregation to go to Europe. She went to Milan and worked for some time under San Giovanni and later, for several years in Paris, with Delle Sedie and Wartel Her first appearance in Paris was a great success and she remained for several years in Europe. In 1878 she returned to the United States where she had great success. She married Mr. Eugene Wetherell, a New York business man, the year she returned from abroad and he managed all her tours until her death, in 1888. Miss Abbott was also very sucessful financially and is said to have been a very wealthy woman.

Abel (ä'-bĕl), Karl Friedrich. 1725-1787.

Very noted performer on the viol da gamba. He was a pupil of Sebastian Bach, at the Thomasschule, Leipsic, and afterward belonged to the Court band at Dresden. He went to London in 1759, where he gave concerts composed entirely of his own music, and was appointed chamber-musician to Queen Charlotte, with a salary of two hundred pounds. For many years he conducted Mrs. Cornely's Subscription concerts with Johann Christian Bach. These concerts were also known as "Bach and Abel's Concerts," and were continued until Bach's death in 1782. During the next year they were conducted by Abel alone but were unsuccessful. He returned to Germany in 1783, but did not stay, going back to London in 1785. He was the greatest and last performer upon his instrument, which after his

death fell into disuse. His compositions consist of overtures, concertos, quartets, sonatas and symphonies. Among his best known works are A Fifth Set of Six Overtures and A Set of Six Sonatas. His instrumental pieces are in seventeen works. He also wrote two operas, Love in a Village, in 1760, and Bernice, in 1764. His works excel particularly in harmony. Abel played usually on a six-stringed English viol da gamba, instead of on the seven-stringed one generally used on the continent. A very fine three-quarter length portrait of Abel with his instrument was painted by his friend Gainsborough. Among his pupils was the noted pianist, T. B. Cramer.

Abell, John. About 1660-after 1716.

Famous alto singer and lute player. Began his musical education in the choir of the Chapel Royal and was later sent by Charles II. to study in Italy. Returned to England in 1683. He was dismissed from the choir of the Chapel Royal in 1688, and after traveling on the Continent for a number of years, during which time he supported himself by his voice and lute, he returned and settled at Cambridge in 1700. He published a collection of songs in several languages in 1701, dedicated to William III. and a collection of songs in English, also in 1701.

Abert (ä'bĕrt), Johann Joseph. 1832-

Bohemian orchestral and operatic composer. Received his first musical instruction in the choir of the church at Gastdorf. At the age of eight, he entered the Augustine convent at Leipa, where he stayed until he was fifteen, when he ran away to Prague and became a pupil in the Conservatory there, studying with Tomaczek and Kittl. He studied doublebass first, and the works which he wrote for this instrument are very fine. In 1852 he became contrabassist in the Court Orchestra at Stuttgart and the next year produced his first symphony in C minor. His first opera, Anna von Landskron, was written in 1859, after which he lived in Paris and London for several years. In 1865 he was appointed Royal Music director at Stuttgart and in 1867 Royal Orchestra conductor at the Court Theatre. Is

best known by his orchestral transcriptions of Bach's organ fugues. He also wrote overtures and operas. In 1877 he was appointed music director and conductor at the Stuttgart Court Theatre. His best known work is a five act opera, Ekkehard.

Abt, Franz. 1819-1885.

Born at Eilenburg, Prussia. His father was a clergyman, and the son was intended for the same profession. He was sent to the Thomasschule and the University of Leipsic, to study theology, but was allowed to take up music at the same time and received a thorough musical education. After his father's death he gave up theology entirely. He was appointed musical director of the Court Theatre at Bernburg in 1841 and later on held the same position at the Aktien Theatre at Zurich. In 1852, he went to the Hof-Theatre, Brunswick, as Court conductor, where he stayed until his retirement in 1882, after which he lived at Wiesbaden. He visited the United States in 1872, as the guest of several singing societies and conducted at the Gilmore Jubilee the same year. Abt's piano pieces, which were of a light character, are almost forgotten, but he was a most prolific song-writer, his compositions consisting of between four and five hundred works, almost entirely songs. These consist of solos, duets, trios and choruses and of part-songs for men's voices, which were particularly popular and successful. Some of these pieces have become really German folk-songs, among them, Gute Nacht du Mein Herziges Kind, and his popular and familiar, When the Swallows Homeward Fly. He also wrote a number of successful cantatas for female voices, the most popular being Red Riding Hood; Little Snowdrop; and Cinderella.

Acton, John. 1863-

English composer and vocal teacher. Studied first at Manchester and later at Milan under Lamperti. From 1882-1893 was organist in various churches. He has been professor of singing at the Royal College of Music, Manchester, since its opening in 1893. Became conductor of the St. Cecilia Choral Society of Manchester in 1894 His compositions consist of two can

tatas for female voices, Forest Bells, and The Rose and the Nightingale; a chorus for male voices, For Home and Liberty, which was awarded a prize, offered by the South London Musical Club in 1888; also duets; many songs; and piano pieces.

Adam (ăd-ăn), Adolphe Charles. 1803-1856.

Born in Paris. His father was Louis Adam, a French operatic composer, who was also a musician of note but objected to the same tendency in his son. The boy was allowed no musical instruction and his talents along this line were strongly discouraged. His perseverance finally prevailed, however, and he was allowed to enter the Conservatory in 1817, but only on condition of his promising never to write for the stage, a promise which, it is needless to say, was broken later on. He first studied the organ under Benoist, later taking up the harmonium, upon which he became a clever improviser. He also studied counterpoint with Eler and Reicha, but seems to have made little progress until he became a pupil of Boieldieu, at that time professor of composition at the Conservatory. Adam's first work was piano-music of all kinds, including transcriptions and songs. In 1829, he published his first opera, Pierre and Catherine, in one act. This was produced at the Opéra Comique and was successful. In 1830 his three act opera Danilow was brought out and was also a success. This was followed by a large number of works, among them the operas, Le Chalet, Le Postillon de Longjumeau, Le Brasseur de Preston, Le Roi d'Yvetot, Cagliostro, and Richard en Palestine; and the ballets, Faust, La Jolie Fille de Gand, and Giselle. Of his operas, Le Postillon de Longjumeau, produced in 1836, was the best and the one which made him famous. This popular opera is often produced in Germany, France and other countries of Europe. In 1847, after a quarrel with the director of the Opéra Comique, he started an opera house of his own, but this was not a financial success and after 1848 he again devoted himself to composition, becoming professor of composition at the Conservatory in 1849. Besides operas and ballets and cantatas, Adam composed two masses. Adam's work may be divided into three classes, his grand operas, which were failures; his ballets, which were melodious and beautiful; and his comic operas, in which his talent really lay and which were truly successful. He may, perhaps, be considered the successor and imitator of Boieldieu and Auber. His works were written in a flowing and rhythmical style and contain much humor and melody.

Adam (ăd-ăn), Louis. 1758-1848.

Celebrated pianist and teacher and father of the preceding. He was born in Alsace but went to Paris early in his life and began composing when very young, as two of his symphonies for the harp, piano and violin, were performed at the Concerts Spirituels, when he was only seventeen. He was a close student of Bach, Handel, Scarlatti and Mozart and was a very thorough teacher. Adam was professor of piano at the Paris Conservatory from 1797 to 1843. He trained many famous pupils, among whom were Hérold, Henri Lemoine, Kalkbrenner and Adolphe Charles Adam, his celebrated son. He published, beside many piano compositions, a new method for the piano which was translated by Czerny in 1826. Adam's work was remarkable, on account of his being almost entirely self-trained.

Adam de la Hale (ăd-ăn du lä-äl), About 1240-1287.

The best known of the French Troubadours, called The Hunchback of Arras. He was a gifted poet and a composer of high importance. His works are said to be of the greatest value for the musical history of the times in which he lived. Many of these, which have been preserved, were published in 1872, by Coussemaker. He wrote the text as well as the music of his compositions. He is the author of the earliest known comic opera, which is, Le Jeu de Robin et de Marion. This piece has eleven characters. It is written in dialogue, is divided into scenes and is interspersed with airs and a kind of duet, in which two voices sing alternately but never together. A performance of this first comic opera was given at Arras, in 1896, at fêtes

in honor of the composer. He also wrote thirty-four chansons, seventeen rondeaux, seventeen motets, and sixteen part-songs.

Adam von Fulda (ät'-äm fōn fool'-dä). About 1450-after 1537.

A Franconian monk, who was a musical theorist, a composer of sacred songs and the author of a famous treatise, The Theory of Music. He was one of the oldest of German musicians and his compositions were very highly considered in their day.

Adamberger (ät'-äm-bĕrkh-ĕr), Valentin. 1743-1804.

Famous tenor singer and vocal teacher. Born at Munich. He was a pupil of Valesi and on his advice went to Italy, where he was very successful under the Italian name Adamonti. In 1777 he visited London and sang at the King's Theatre, in Sacchini's Creso. At the command of Emperor Joseph, he returned to Vienna, where he made his first appearance in German opera in 1780 at the Hof-und-National-Theatre. Was an intimate friend of Mozart and was said by him to have been a man of whom Germany might well be proud. Mozart composed for him the part of Belmonte in the Seraglio, as well as a number of his fine airs.

Adamowski (äd-ä-môf-shkĭ), Timothée. 1858-

A Polish violin-player of much distinction. He has made his home in the United States since 1879. Adamowski was born at Warsaw, studied under Kontchi at the Warsaw Conservatory and later under Massart at the Paris Conservatory. On coming to America, he traveled as soloist with Moritz Strakosch, also with Clara Louise Kellogg; and with a company of his own played in various of the large cities here The Adamowski String-Quartet was organized in 1888 with Fidler, Kunz and Campanari as the other members. In 1890 it was reorganized, the members in addition to Timothée Adamowski being his brother Joseph, a very fine violoncellist, and Zach and Moldauer. Adamowski is known in this country not only as an eminent violin-player but also as a conductor. From 1890 to 1894 he was conductor of the summer concerts of the Boston Symphony Orchestra. Several of his songs have been published. He taught at the New England Conservatory from 1885 to 1886, the following year appeared in London, visited both Paris and London in 1895, and three years later was heard in Warsaw, where he appeared with the Philharmonic Orchestra and Musical Society. For some years he has been heard annually in London and Paris during the summer season. His Quartet gives annual concerts in the principal towns of the United States.

*** Adams, Suzanne. 1873-**

Distinguished American operatic and concert singer. She was born in Cambridge, Massachusetts, is a daughter of Mr. John Gedney Adams, and inherits a taste for music from both sides of the family. On the maternal side of Irish and Spanish ancestry, Suzanne Adams' appearance and personality bespeak the rich Celtic and Latin strains. She is instinctively dramatic, infusing into her roles her own personality. She early showed musical talent, went abroad for study and was a pupil of Jacques Bouhy in Paris. Her career has been, on the whole, an easy one. When she made her debut, as Juliet, at the Grand Opéra, Paris, in 1895, she was yielded appreciation by both critics and public. She remained at the Grand Opéra, Paris, for three years, where she sang the roles of Juliet, Marguérite, Gilda, and appeared in The Huguenots. Then followed a season at Nice, where she sang all her repertory. In 1898 she was engaged by Maurice Grau at Covent Garden, London. Suzanne Adams was very successful her first season in London, singing at the first state concert, at Buckingham Palace and before the Queen at Windsor Castle. In November, 1898, she made her debut in America, as Juliet, at the Auditorium, Chicago, and for successive seasons in America and England was one of the chief stars of the Grau Grand Opera Company. Both in America and England she has sung in concert tours. She sang every season at Buckingham Palace, was a great favorite with Queen Victoria, and sang Marguérite in Faust in the last performance ever given before the

late Queen. She possesses several gifts presented her by Victoria, among them an autographed photograph and a diamond and sapphire bracelet. Suzanne Adams was married to Leo Stern, the celebrated English violoncellist in 1898, toured with him in this country in 1902 and 1903, and the latter year settled in London, where she has a house and now makes her home. On his death, which occurred in 1904, she retired from the stage for a year. In 1905 she returned to public life. She sings in opera, concerts, and oratorios, and appears regularly at Covent Garden. In November, 1907, at the Auditorium, Chicago, she made her first appearance on the vaudeville stage. Suzanne Adams has won eminent success as Juliet, Marguérite, Gilda, Micaela, Zerline, and Donna Elvira, and is especially fond of Mozart roles.

Adams, Thomas. 1785-1858.

English organist and composer. He was a pupil of Busby and was organist for several large English churches in succession. He obtained a position at St. Paul's Church by competition, playing with twenty-eight other organists. He also superintended the performances on the Apollicon, an organ of peculiar construction. He excelled in extemporizing and did a great deal of work for organ builders in testing new organs. Adams wrote many pieces for the organ, including fugues, interludes, voluntaries and variations. He also published piano-pieces and many vocal selections, anthems, hymns and sacred songs. He was known as "the Thalberg of the organ."

Addison, John. 1765-1844.

English composer of operettas much admired in their day, and doublebass player. The son of an ingenious mechanic, he early evinced a taste for music, and as a child learned to play on the flute, flageolet, bassoon and violin. His marriage to a singer, Miss Williams, niece of the bass singer, Reinhold, led him to adopt music as a profession. His wife obtaining an engagement at Liverpool, he accepted a place in the orchestra there, playing first violoncello and then doublebass, from now on in his orchestra work, confining himself to the latter instrument. He continued his musical career

in Dublin, here having opportunity to improve in composition. At Manchester, Addison was persuaded to enter into the business of cotton manufacture, but this proving unsuccessful he returned to the musical profession. He composed several operas for Covent Garden and the Lyceum, the most successful being The Sleeping Beauty, and The Russian Impostor. He had considerable vogue as a teacher of singing, and for many years played doublebass at the opera and at concerts. Mrs. Addison sang successfully at Vauxhall Gardens, and at Covent Garden Theatre, appearing as Rosetta in Love in a Village and in other roles. She was highly esteemed as an opera singer.

Adler, Guido. 1855-

Famous German writer and theorist on music. He was born in Moravia and was educated at Vienna at the Gymnasium, the Conservatory and the University. In 1874, with Mottl and Wolf, he founded the academic Wagner Society, which later became an important organization. In 1878 he took the degree of Doctor of Laws and in 1880 of Doctor of Philosophy, while in 1881 he became teacher of musical science at the University. In 1882 he was sent as delegate to the International Liturgical Congress at Arezzo, of which meeting he wrote a detailed report. With Spitta and Chrysander, he founded in 1884 the Vierteljahrsschrift für Musikwissenschaft, of which he was editor for a year. In 1885 he was made professor of the science of music at the University of Prague and in 1898 was appointed to the same position at the University of Vienna, where he succeeded Hanslick. Since 1894 he has been editor-in-chief of the Series of Denkmäler der Tonkunst in Oesterreich. He has also written important treatises on counterpoint and harmony.

Adler, Vincent. 1826-1871.

A young composer who lived in Paris and belonged to the school of Stephen Heller. He was born in Hungary, studied at Pesth, Vienna, and Paris, and was professor at the Geneva Conservatory in 1865. Author of many interesting piano pieces, and some vocal music. His compositions are light in character.

Agnelli (än-yĕl-lē), Salvatore. 1817- An Italian composer. He was born at Palermo, studied at the Naples Conservatory, under Furno, Zingarelli, and Donizetti. Agnelli is the author of several operas. He began his professional career in Naples, and there produced, in 1839, Il Lazzarone Napolitano, and La Locanderia di Spirito. He went to Marseilles in 1846, and in this city brought out the operas La Jacquerie, Léonore de Médicis, and Les Deux Avares. He has written several operas in addition to those mentioned; a Stabat Mater; a Miserere; several ballets; and the cantata, Apothéose de Napoléon I.

Agnesi, (än-yā′-sē) Louis Ferdinand Leopold. 1833-1875.

Belgian opera and concert singer, whose real name was Agniez. Agnesi was a famous bass. He was born at Erpent, in the province of Namur, Belgium, studied at the Brussels Conservatory, for a time was choirmaster at the Church of Saint Catherine, and in Brussels conducted several singing societies. He did some work as a composer, but the limited success of his opera, Harold le Normand, influenced him to devote most of his attention to singing, though he has several compositions in addition to the opera, principally songs and motets. He studied under Duprez, and as a member of Merelli's Italian Opera Company made a tour of Germany, Holland and Belgium. He sang for several seasons in Paris and London, in the latter city as oratorio and concert singer, adding greatly to his fame. His success in opera roles was distinguished, and he was justly famed both as actor and musician.

Agramonte (äg-rä-môn′-tā), Emilio. 1844-

Born in Cuba. Composer, teacher, pianist, and singer. He studied composition in Spain under Botessini and Balart and later in Paris, under David and Malden. His masters in piano were Biscani and Jovell in Spain, and Marmontel in Paris. He studied singing with Selva, Roger and Delle Sedie. Received the degree of LL.D. from the University of Madrid, in 1865. He began his work as a teacher, in Barcelona in 1865, taught in Cuba from 1866 to 1868 and, since 1868, he has

lived in New York, conducting and teaching. He has conducted the Gounod Society of New Haven, Conn., since 1886, and has conducted many other well-known choral societies. Is the author of many songs and sacred compositions and of a Stabat Mater in manuscript and has also delivered musical lectures.

Agricola, Alexander. About 1470-about 1506.

A great celebrity of the Fifteenth Century. He was in the service of Lorenzo de Medici at Florence and afterward at Milan. In 1505, he followed Philip I. to Castile, where he remained till he died, probably about 1506. He wrote many masses and motets, also sacred and secular songs. He was particularly noted for a grand and heavy style of music but lacked lightness and humor. A volume of five of his masses was published at Venice in 1503.

Agricola, Johann Friedrich. 1720-1774.

German musician, who was said to be the best organist in Berlin in his day, but whose compositions had no permanent value. He was educated at the University of Leipsic and studied music for three years with the great Johann Sebastian Bach. Later he lived and studied at Berlin and Dresden. Under the name Olibrio, he published pamphlets on French and Italian music, in 1749. On account of the success of a cantata, performed in 1750, Agricola was made Court composer by Frederick the Great, and after 1759 was appointed director of the Royal Chapel. Agricola translated Tosi's Method of Singing and was himself considered a very good singing teacher. He composed eight operas and much church music.

Agricola, Martin. About 1500-1556.

An important German musical writer of the Sixteenth Century, whose real name was Sohr or Soro. He was one of the principal authorities on the history of musical instruments of his time, and a factor in the reform of musical notation. He was born about 1500, at Sorau, Brandenburg, and died at Magdeburg. He was private teacher in Magdeburg,

later teacher and cantor of the first Protestant School there. While engaged in the duties of schoolmaster he carried on the study of music by himself, and made such advance as to take rank as an authority. His most important work is his Musica instrumentalis deudsch. Mention should be made of his Musica figuralis deudsch; Rudimenta Musices; and Von den Proportionibus. Agricola also published the collections Ein kurtz deudsch Musica; Deudsch Musica und Gesangbüchlein; Ein Sangbüchlien aller Sonntags-Evangelein.

Agujari (ä-goo-hä'rē), Lucrezia. 1743-1783.

A very remarkable Italian singer. Mozart records that she possessed a "lovely voice, a flexible throat and an incredibly high range." She was born at Ferrara, Italy, the natural daughter of a man of high degree, and was generally referred to as La Bastardella. She received her training under Abbé Lambertini, made her debut in Florence, and sang with brilliant success in London and various towns of Italy. The prices she received were phenomenal for the times, five hundred dollars a night being paid her at one period of her career. She was married in 1780 to Colla, Court director to the Duke of Parma and a celebrated composer, who wrote most of her songs, and was the author of the opera Il Tolomeo, in which she created a great sensation at Milan.

Aiblinger (ī-blĭng-ĕr), Johann Kaspar 1779-1867.

German composer, director and music collector, esteemed as a writer of church music. Wasserburg, Bavaria, was his native place and he died in Munich. He began the study of music in Munich, pursued the subject at Vicenza, Italy, for a number of years and settling in Vienna, founded in conjunction with the Abbé Trentino, the Odéon, its aim being the cultivation of classical vocal music. In 1819 he was called back to his own country, and for a period was director of Italian Opera in Munich, in 1823 becoming Court director. He returned to Italy in 1833 and resided at Bergamo, giving his attention to collecting ancient classical music. This collection is now in the Staatsbibliothek at Munich. Aiblinger was the author of ballets; an opera, Rodrigo e Chimene; and of much church music, masses, litanies, psalms, requiems and offertories. Riemann records that his church music was famous but his stage work much less successful.

Alard (ăl-ăr), Jean Delphin. 1815-1888.

Famous French violinist and teacher of Sarasate. Showed a wonderful talent for music very early. At the age of twelve, was sent to Paris, where he was allowed to enter the Conservatory as a listener only, not being accepted as a regular pupil. He made great progress, however, soon taking a second prize and shortly afterward a first, and after 1831 he began to be considered a great violinist. From 1843 to 1875 he was professor of the violin at the Paris Conservatory and was also leader of the Royal Orchestra, author of a Method for the Violin and also many fine violin compositions. His compositions are very popular and consist of concertos, études and fantasias for the violin, and duets for the violin and piano. He also wrote on musical subjects. His Method for the Violin has been translated into German, Spanish and Italian.

Albani (ăl-bä'-nī), Marie Emma. 1852-

The stage name of Marie Louise Cecil Emma Lajeunesse, a distinguished prima donna. She was born near Montreal, of French Canadian parents. Her father was a teacher of the organ and harp. She received her first musical instruction in a convent in Montreal and in 1864 went with her family to Albany, New York, where she sang in the choir of the Catholic Cathedral, and attracted the attention of the bishop, who advised that she be sent to Europe to develop her voice. A concert for her benefit was given in Albany, and she went abroad with her father, studying first in Paris for two years and afterward in Milan with Lamperti. She made her debut in 1870, in La Sonnambula, at Messina, and has since sung in all the principal European countries with great success, and also in America. In 1878 she married Mr. Ernest Gye, the lessee of the Covent Garden Theatre. Madame Albani, besides singing in Italian, French and German opera, has been

very successful in concert and oratorio work. Among her most successful parts were Elizabeth in Tannhäuser, Elsa in Lohengrin, and Senta in the Flying Dutchman. Perhaps her greatest operatic triumph, was when she sang Isolde to the Tristan of Jean de Reszké, in 1896. She has also created parts in many important new works, among them the Specter's Bride, the Redemption, The Martyr of Antioch, St. Ursula, The Golden Legend, and St. Ludmila. Madame Albani is also an excellent pianist.

Albeniz (ăl-bā'-nēth), Isaac. 1861-

Spanish pianist and composer, who has been markedly successful. He was born at Comproden, Spain. Albeniz was an infant prodigy, beginning to play on the piano when but three years old. He was sent to Paris to study under the famous Marmontel, and in Barcelona, at the age of seven, made a public appearance. In Madrid, the child pianist gave many successful concerts. When only ten years old he left home, feeling able to care for himself, and, the following year, he visited North and South America, where he traveled and gave concerts in various places. In Cuba he and his father, from whom he had been estranged, became reconciled, and the latter persuaded him to enter upon a serious course of study. His American tour defrayed expenses for a period of instruction at Leipzic, where he was under Reinecke and Jadassohn. For further study he was granted a pension by the Queen, and at Brussels studied the piano under Brassin, harmony with Dupont, and composition with Gevaert. Under Liszt he completed his studies. In 1881 Albeniz again toured the United States, and on this tour was very successful. In London and other European capitals he has won many triumphs as a concert pianist. While occupying the position of Court Pianist at Madrid, permission was obtained of Queen Christina for a ten years' leave of absence from Spain, and he took up his residence in London. Albeniz has published numerous compositions for the piano, is the author of the very successful comic operas, The Magic Opal, Enrico Clifford, and Pepita Jimenez; and of San Antonio de la Florida, a zarzuela.

Albeniz (ăl-bā'-nēth), Pedro. 1795-1855.

Spanish organist and teacher. He was born at Logrono, Spain, was the son of a musician and died at Madrid. When only ten years old he became an organist, and played in various towns in Spain. After a period of study abroad under Henri Herz and Kalkbrenner, Albeniz returned to his native country. In Logrono he succeeded his father as organist of the Church of Santa Maria, and on a visit to Madrid was honored with royal favor. He was appointed professor of the piano at the newly instituted Madrid Conservatory, and organist of the Royal Chapel. Later he became maestro to the Infanta and the Queen, and was presented with several decorations. Of special interest is the fact that he introduced into his country modern methods of piano-playing, the most eminent pianists of Spain and South America having studied under him. His Methode de Piano was adopted by the Conservatory of Madrid. He is the author of songs and about seventy pieces for the piano.

*** Albert (dăl-băr), Eugen d'. 1864-**

One of the most famous of living pianists. His father, in spite of his French name, was of German nationality and was a composer of dance music. Eugen was born at Glasgow, where his parents were temporarily residing, and until the age of twelve was practically self-taught in music. In 1876, the National Training School for Music was inaugurated and the boy was elected Queen Victoria scholar for that institution, which shows that he possessed remarkable musical gifts. While here his teachers were Professor Prout, Ernst Pauer, Sir John Stainer and Sir Arthur Sullivan. After playing at several students' concerts, D'Albert, at the age of sixteen, appeared at the Monday Popular concert and the following spring at the Crystal Palace and Philharmonic concerts. In the fall of the same year, 1881, he was invited by the great conductor, Richter, to play at the Richter concerts. In this year he also won the Mendelssohn prize entitling him to a year abroad and went to Vienna, where he studied with Richter, who called him the "Young Tausig" on account of his wonderful technical ability. In the spring of

1882 he played his own Piano Concerto at the Vienna Philharmonic Society, being the youngest pianist that had ever appeared for that important organization. In the spring of 1882 he visited England, appearing several times with ever increasing success. After this, with one exception in 1885, D'Albert was not heard again in England until 1896, a period of fourteen years. D'Albert decided to make his home in Germany, largely on account of Liszt, with whom he studied and whose favorite pupil he was. In 1883, he gave his first concert in Berlin and for the next ten years lived the life of a virtuoso, making tours through Germany, Italy, France, Spain, Russia, and twice to America. In 1893, he appeared at the Gewandhaus, Leipsic, performing one of von Bülow's famous feats, by playing at one sitting five of Beethoven's piano sonatas. Besides many important pieces for the piano and orchestral works, D'Albert has composed nine operas. Among the best known of these are The Ruby, Ghismonda, Gernot, Kain, and the Improvisor. His later operas, Tiefland, produced in Prague in 1903, and Flauto Solo, performed in the same city in 1905, have been very successful, having been performed in all the principal cities of Germany. He has one opera in manuscript which has not yet been performed. His piano compositions consist of concertos, overtures, a symphony in F, a suite for the piano in five movements, and a large number of short piano pieces. He has also written two string quartets, a violoncello concerto and songs. D'Albert in his playing is said to have "stupendous mechanism, beautiful and expressive touch and original taste and to show all the fulness of masterly technique and intellectual insight." In 1892 D'Albert married Teresa Carreño, also a famous pianist, but was divorced from her in 1895. His present wife is the singer, Hermine Fink. He lives in Berlin in the winter and spends his summers in his charming country home on Lake Maggiore, his recreations being cycling and lawn-tennis. He also takes great interest in medical science.

Albert (äl-bĕrt), Heinrich. 1604-1651.

Is called the "Father of German Lied." Composer, organist and poet. At the age of eighteen he went to

Dresden to study music, under his uncle, Heinrich Schütz, a famous composer, but was soon sent to Leipsic by his parents, who wished him to study law. In 1626 he started for Königsberg, where Stobäus was chapel master, but he was taken prisoner on the way and did not reach that city until 1628. Here he studied with Stobäus and became organist of the Cathedral and here he died, in 1651. He wrote and published many collections of sacred and secular songs. In 1644, he composed a musical comedy, which was never published and which has been lost. He was one of the forerunners of German Opera. He wrote the words as well as the music for most of his songs. Beside eight books of arias, he wrote chorals, songs and part-songs and a great many hymns, some of which are still sung. His hymns and songs were published in eight collections, some of them running into several editions. The prefaces of these collections were very valuable, as they contained a statement of the principles of the art of music, which was at that time passing through a reformation.

Albertazzi (äl-bĕr-täd'-zē), Emma. 1814-1847.

An English opera singer, whose maiden name was Howson. She was the daughter of a music-master, and first studied the piano. Later she studied singing under Andrea Costa. At the age of fifteen she appeared at a concert in London, the following year was engaged at the King's Theatre, and shortly went to Italy, where she was engaged at Piacenza. In this city, in 1831, she married Signor Albertazzi. After a period of study with Celli, she sang successfully in Italy, Madrid and London, and in Paris, in 1835, reached the height of her career. She was considered a good singer but an indifferent actress.

Alberti (äl-bĕr'-tē), Domenico. About 1717-1740.

Italian composer and pianist, also singer and performer on the harpsichord. He was a pupil of Lotti and Biffi. He set to music the Endymion of Metastasio, in 1737 and a little later the Galatea of the same author. He is supposed to have invented a style of broken bass, called Alberti bass. He at least brought it into notice and used it very largely in his works,

which consist of three operas, thirty-six sonatas and other simple piano music.

Albinoni, Tomasso. 1674-1745.

Italian composer and violinist who flourished in the latter part of the Seventeenth and early part of the Eighteenth Century. Little is known of his early life, save that he was born at Venice. He was an excellent violinist and a prolific composer, producing over forty operas. These were considered less worthy than his songs, concertos and sonatas. Grove says: "Albinoni's sole interest for modern times resides in the fact that the great Bach selected themes from his works, as he did from those of Corelli and Legrenzi," and quotes from Spitta: "Bach must have had an especial liking for Albinoni's compositions. . . . Two harpsichord fugues of the great masters are known to be founded on themes of Albinoni's."

Alboni, Marietta. 1823-1894.

One of the most celebrated contraltos of the Nineteenth Century. She was born in Cesena, one of the very old cities of Italy and showing great talent at an early age, had here her first instruction, later studying with Madame Bertolotti at Bologna. While at Bologna she attracted the attention of Rossini and became his pupil. She is said to have been the only one he ever had. She made her debut at La Scala, in Milan, in 1843, in Donizetti's Lucrezia Borgia and afterwards sang all over Europe with the greatest success. In the spring of 1847, she went to London and appeared at Covent Garden as a rival of Jenny Lind, then in the height of her fame. Here she was must successful, especially in Semiramide, Lucrezia Borgia and as Pippo in the Gazza Ladra. She also appeared with the greatest success in Brussels, Paris and Geneva, and in 1850 made a tour of France, singing in French in La Fille du Régiment, La Favorite and La Reine de Chypre and in Paris in the part of Fides in Le Prophète. In 1853, Alboni visited North and South America, meeting with a most cordial reception. The same year she married the Count of Pepoli and retired soon after. She appeared in public only once again, in 1871, when she sang the contralto part in Rossini's mass, which the composer had requested her to do. She sang a duet with Patti at Rossini's funeral in 1868. In 1877 she married her second husband, Major Zieger. She died in Paris in 1894.

Albrecht, Eugen Maria. 1842-1894.

German violinist. Born in St. Petersburg, where his father was conductor at the Imperial Russian Opera. Studied for three years with David at the Leipsic Conservatory and was leader, from 1860 to 1877, of the orchestra at the St. Petersburg Italian Opera. Albrecht was director of music and singing at the Military Schools from 1867 to 1872 and from 1877 was musical inspector of the Imperial Theatres at St. Petersburg. In 1872 he founded and was president of the Union for Chamber-music.

Albrechtsberger (äl-brĕkhts-bĕrkh-ĕr), Johann Georg. 1736-1809.

Born near Vienna. He was a distinguished organist and composer and a very important musical theorist. After being organist in a number of different places, he was appointed Court organist at Vienna in 1772, and in 1792 music-director at St. Stephen's Cathedral. He was also a successful teacher and had a large number of pupils. He was one of the teachers of Beethoven. His compositions are said to have been two hundred and sixty-one in number, of which only twenty-seven are printed. These include pieces for the piano and organ and stringed instruments, also masses, oratorios and hymns. His theoretical writings include Clavierschule für Anfanger, Kurzgefasste Methode den General-bass zu erlernen and the well known Modulations from C major and C minor. His organ music is noted for its massive and sometimes heavy character and is well known among English organists.

Alcock, John. 1715-1806.

English organist and composer. At the age of fourteen he was a pupil of Stanley, the blind organist. After being organist of several English churches, he was, in 1749, appointed choirmaster and organist of Lichfield Cathedral, and here lived until his death at the age of ninety-one. He published many anthems, glees, songs and hymns and also lessons for the piano. He received the degree of Doctor of Music from Oxford in 1761.

Aldrich, Henry Lord. 1647-1710.

Dean of Christ Church, Oxford. He was a learned theologian and historian and also an architect and musician. Wrote sacred music-services and anthems that are still used, also glees and catches, which were in great favor at that time. He composed a Catch on Tobacco, which is so arranged that each singer has time for his puff. He wrote largely and learnedly on musical subjects, among his most important works being, On the Commencement of Greek Music, Theory of Organ-Building, and Theory of Modern Instruments. He collected a very large musical library, especially strong in the works of the Italian composers, notably Palestrina and Carissimi.

Alkan (ăl-kăn), Charles Henri Valentin. 1813-1888.

French pianist and composer. Entered the Conservatory of Paris in his sixth year and remained there eleven years, during which time he was a pupil of Zimmermann. He was successful in several competitions and took the first prize for piano work, while at the Conservatory. After visiting London, he settled in Paris, in 1833, as a teacher of the piano. He published seventy-two works, including études, preludes, concertos, sonatas and also songs and transcriptions. His piano music is very difficult, especially his études, which are remarkable and which, on account of their technical construction, are very valuable for study.

Allegri (ăl-lā'-grē), Gregorio. 1584-1662.

An Italian priest, who came from the same family as Correggio, the great painter. He was born in Rome and was a pupil of Nanini. He was for several years composer and choirmaster of the Cathedral at Fermo and while there, his music attracted the notice of Pope Urban VIII. who appointed him chorister in the Apostolic Chapel. He wrote a great quantity of sacred music, much of which was never published. His most famous composition is his Miserere for two choirs, which is still sung in the Sistine Chapel on every Good Friday. The music of this Miserere is very simple, its beauty depending entirely upon embellishments, which give it a peculiarly pathetic quality and it can be sung with this effect only by the one choir to which the directions of the author have been handed down. At one time it was a crime punishable by excommunication to copy this music. The printed works of Allegri were two volumes of Motetti and two of Concertini.

Allen, George Benjamine. 1822-1897.

English composer and vocalist. Born in London. He was organist and chorister at several different churches and cathedrals, finally going as organist to Melbourne, Australia, where he was also conductor of Lyster's Opera Company. He later organized an opera company of his own, with which he traveled through Australia, New Zealand and India with great success. On returning to England, he established a comedy opera company, which produced several of Sullivan's operas. Allen, himself, wrote five operas, three of which, The Viking, Castle Grim and The Wicklow Rose were performed. He also composed cantatas, many anthems and a great number of songs, some of which are very popular, as The Bridge, The Arrow and the Song, and Beware. He set many of Longfellow's poems to music. He wrote in all about three hundred songs.

Allen, Henry Robinson. 1809-1876.

Celebrated Irish dramatic singer, in later life a teacher and composer. He was the author of the two popular ballads, The Maid of Athens and When We Two Parted. Allen was born in Cork, studied at the Royal Academy of Music, London, and made his debut in London, in 1831, but did not attract general attention until 1842, when he appeared at the Drury Lane Theatre as Damon in Acis and Galatea. He was engaged several years at the Princess Theatre, sang in Don Giovanni, Otello, La Barcarole and other operas, and was highly esteemed both as a singer and an actor. After his retirement, which took place early, he turned his attention to teaching and composing.

Allen, Nathan H. 1848-

American composer and organist. Born in Marion, Mass., went to Berlin in 1867, where he studied with Haupt for three years. Returned to America in 1870 and went to Hartford, Conn., as organist of the Centre Church and also taught music. He wrote church

music, consisting of hymns, anthems, quartets, etc., a cantata, The Apotheosis of St. Dorothy; compositions for the organ and for piano and organ, and also piano pieces and songs.

Allitsen, Frances.

Contemporary English composer and a teacher of singing. Was born in London, but passed her childhood in a little English village, where she amused herself by composing ballads. She expected to study singing but lost her voice. Was discouraged by her family in her idea of a musical career, but finally went to London to the Guidhall School of Music. She taught by day to earn money to study evenings, and after great difficulty was finally successful. She has set to music many poems by Browning, Shelley, Tennyson, Heine and other great poets and is best known by these songs, but she has composed several orchestral works as well; notably, the overtures Slavonique and Undine.

*** Allum, Charles E. 1854-**

Contemporary English organist and choirmaster, who has resided in America since 1901, and at present occupies the post of organist and choirmaster at St. Chrysostom's Church, Chicago. He was born near Windsor, England, and after a course of cathedral studies and instruction under Sir Michael Costa, became organist and choirmaster in 1874, at Trinity Church, Stirling, and conductor of the Stirling Choral Society. In 1885, he took the degree of Bachelor of Music at Trinity College, Dublin University, and in 1886 the diploma of Licentiate of Music was conferred upon him by Trinity College, London, and that of Fellow of the Council of Guild of Organists. The degree of Doctor of Music was received from Dublin University in 1887. Dr. Allum has acted as conductor of the Kirkcaldy Musical Society, the Leven Musical Association, and St. Andrew's Choral Society, and served as organist at Albert's Halls and to the Town Hall of Alloa. In 1894 he was made an examiner of the London College. He is now Professor of Oratorio, Harmony, Fugue and Composition in the Bush Temple Conservatory, Chicago. Dr. Allum is the author of numerous compositions, mostly in church form; anthems, complete services for marriage and burial offices, a Communion Office in E flat, a Te Deum in B flat, and the oratorio of the Deliverance of Israel.

Alsleben (äls'-lā-bĕn), Julius. 1832-1894.

German writer, teacher, concert pianist and composer. He was born at Berlin, took the degree of Doctor of Philosophy at the University of Kiel, and then turned his attention wholly to music. His teachers in piano were Leuchtenberg and Zech, and theory he studied of Siegfried Dehn. He met with success as a concert pianist and was very successful as a teacher of piano. In 1865, he became president of the Berlin Tonkünstlerverein, was one of the founders of the Musiklehrerverein, which also he served as president. In 1872, he was given the title of Professor, from 1874 for a number of years edited the musical paper Harmonie, and published Zwölf Vorlesungen über Musikgeschichte, and Licht und Wendepunkte in der Entwickelung der Musik. His compositions included songs, pieces for the piano, overtures and march for orchestra, and some church music.

Altenburg (äl'-tĕn-boorkh), Johann Ernst. 1734-1796.

German trumpet-virtuoso, son of a father who was a noted player of the trumpet. The father, Johann Caspar, died in 1761. He served in several campaigns, and at the close of his connection with the army, traveled about Europe, meeting with great success. Johann Ernst was born at Weissenfels, and during the Seven Years' War served as field-trumpeter in the army. As a player he became more celebrated than his father. On leaving the army he accepted the position of organist at Bitterfeld. He was author of an instruction book for trumpets and drums, and wrote some compositions for those instruments. Biographers do not agree as to the dates of his birth and death.

Altès, Ernst Eugène. 1830-1899.

French violinist and conductor. He was born at Paris, where his father was a soldier. He early learned to play the violin and fife, and when only twelve, wrote music that gained him entrance to the Conservatory. Here he won various prizes, and studied

the violin under Habeneck, and harmony and composition with Bazin and Carafa. In 1845, he became a member of the Opéra band, in 1871, was appointed deputy-conductor of the Opéra, and from 1879 to 1887 held the post of conductor. Among his compositions are a string-quartet, a sonata for piano and violin, and a symphony. In 1881 he received the decoration of the Legion of Honor.

Altès, Joseph Henri. 1826-1895.

French flute-player, brother of the preceding. He was born at Rouen, and studied under his father, beginning music at a very early age. Became a pupil at the Paris Conservatory, and from 1868 to 1894, was a professor there. He was an excellent flute-player, played at the Grand Opéra, Paris, and wrote considerable music for the flute.

Alvarez (äl-vä-rä), Albert Raymond. 1860-

French operatic tenor. A man of splendid physique and a very fine actor. Born at Bordeaux. Began his musical studies when very young. At the age of eighteen he entered the army as musical conductor, but after five years gave up his military career and went to Paris to study music. Made great progress at the Conservatory, shortly making his debut at the Royal Opera in Ghent and his first appearance in Paris in 1892, at the Grand Opéra, as Faust. He made successful tours in Spain, Russia and England, and in 1898-1899 visited the United States. His repertory includes forty-five operas, in eleven of which he created the principal parts. He has been most successful in Romeo and Juliet, Aida, and Le Prophète.

Alvary (äl-vä-rē), Max. 1858-1898.

German dramatic tenor. His real name was Achenbach, his father being the celebrated painter, Andreas Achenbach. He was born at Düsseldorf, and made his debut at Weimar. He won great fame as a Wagnerian singer, and was most successful in the role of Siegfried. While the possessor of a very good voice, he was especially remarkable for his handsome presence. He visited the United States many times, enjoying a great success here in 1884-1889. Alvery died in 1898 at his country-seat in Thuringia.

Amati (ä-mä'-tē) family.

Italian family of celebrated violin-makers, who lived and worked at Cremona in the Sixteenth and Seventeenth Centuries. Andrea, born about 1520, was the first celebrated member of the family. He was, perhaps, a pupil of one of the great violin-makers of Brescia, but his violins differed greatly from those made before his time. Very few of his instruments are to be found, those preserved being of a small pattern, with beautiful wood and amber colored varnish and of a very graceful outline. Nicolo, his younger brother, made excellent bass viols and his two sons, Antonio and Geronimo, produced violins larger than their father's and greatly improved upon his model. The work of these brothers was very important in the development of the violin. The most noted of the six famous Amati was Geronimo's son, Nicolo, who lived from 1596 to 1684. In the main, he kept to the Amati model in making his violins, but he made many improvements, his proportions being better, his outlines more graceful and the thickness of the wood being better calculated, his instruments thus gaining greatly in power and intensity of tone. Most of his instruments were small, but he made some large violins, called Grand Amatis. These are very high priced. Andrea Guarnieri and Antonio Stradivari were his pupils. Geronimo, his son, the last of the Amatis, was an inferior maker and did nothing to increase the fame of the family.

Ambros, August Wilhelm. 1816-1876.

Noted writer on musical history and criticism, also composer and pianist. Born near Prague, Bohemia, and educated at the University of Prague. Ambros studied law and until his fiftieth year was in the Austrian Civil Service, but he devoted all his leisure time to music, learned to play the piano alone and studied composition and counterpoint without a teacher. After 1850 he published a series of essays on musical topics, and in 1860 he was engaged by the publisher, Leuckart, to write a History of Music. This was his life work and he all but accomplished it, in the most brilliant manner. Unfortunately, he died before completing the fourth volume. After his death, the fourth volume was finished from notes and a fifth

was published from the material he had left behind. Ambros had a very brilliant style as a writer and is said to have been "the greatest German authority, on European musical history from ancient Greece to modern times." In 1869 he was appointed professor of musical history at the University of Prague and in 1872 was made a professor in the Conservatory of Vienna. Ambros was also a very good composer, his works being an opera, Bretislaw a Jitka; overtures to Othello and to Calderon's, Magico Prodigioso; a Stabat Mater and two masses; beside piano pieces and many songs.

Ambrose, St. Bishop of Milan. 333-397.

He is called the "Father of Christian Hymnology" and was canonized after his death. He regulated the church chants by a code of his own and founded the Ambrosian chant, a particular method of saying and singing the church service, which was used until the year 600 and was succeeded by the Gregorian chant. He also introduced antiphonal and congregational singing.

Amicis, Anna Lucia de.

A celebrated Italian singer, who won success both in comic and serious opera. She was the possessor of a very sweet voice and a polished manner of singing. She was born at Naples, about 1740, winning her first laurels in comic opera. She sang in London in 1763 and was so highly esteemed by Johann Christian Bach that he wrote serious opera for her, to which she was ever afterward devoted. She retired from the stage in 1771 and married Buonsollazzi, a secretary of the King of Naples, but made reappearances in public. In 1773, she sang at Milan, in one of Mozart's early operas, Lucio Silla, taking the part of Giunia. The year of her death is unknown. She sang, and still sang well in 1789.

Ander (ăn'-dĕr), Aloys. 1817-1864.

One of the most famous tenors of recent times. Born in Bohemia. Appeared for the first time in 1845 in Stradella and made a great success. Five years later, he was still more successful in Le Prophète, when it was given in Vienna for the first time. Meyerbeer became interested in him and aided him greatly in his work.

Ander was a fine actor and his voice, though not of great strength, was remarkably sweet and sympathetic. His greatest success was as Lohengrin and his last appearance was in William Tell in 1864, shortly after which he died in Vienna.

Anderson, Mrs. Lucy B. 1790-1878.

English pianist and teacher. Was the pupil of her father and of James Windsor. She was the first woman to play before the Philharmonic Society and was considered the best pianist in England in her day. She was the teacher of Queen Victoria and several others of the royal family.

Andre (än-drā), Johann. 1741-1799.

First of an extensive German musical family. His father was at the head of a large silk factory at Offenbach, which he expected his son to carry on but the son taught himself music and, in 1765, his first comic opera, Der Töpfer (The Potter), was produced. In 1777, Andre went to Berlin as director of music for the Döbbelin Theatre, but as he could not give enough attention to his factory, to which he had added a music printing office, he returned to Offenbach, where he resided until his death in 1799. Beside composing thirty operas, many instrumental pieces and a great number of songs, Andre published over twelve hundred musical works in his famous music-publishing house, which was carried on after his death by his third son, Johann Anton Andre.

Andre, Johann Anton. 1775-1842.

Third son of the preceding. Showed great talent for music as a small child and became a fine pianist and violinist, as well as a composer. He entered the University of Jena, where he completed the course of study and upon the death of his father, in 1799, he took entire control of the music-publishing business. He visited Vienna and acquired the right to the entire musical remains of Mozart, afterwards publishing a thematic catalog of that master's works. Andre cultivated every branch of composition, including songs, operas and symphonies, and was as well, a distinguished teacher. He also wrote largely on harmony, counterpoint and composition. His principal works were Lehrbuch der Tonsetzkunst, planned to consist of six volumes, only two of which were

finished, and his Introduction to the Violin. Four of his sons and two grandsons also turned their attention to music; the grandsons, Carl and Adolph, taking charge of the music-publishing business in 1880 and becoming sole proprietors in 1887 on the death of their father, Johann August Andre.

Andrée, Elfrida. 1841-

A talented Swedish composer and organist, who stands first among the women composers of Sweden. She was born at Wisby, studied the organ, and became cathedral organist at Gothenburg. She has won notable prizes for her compositions. In the International Musical Competition, at Brussels, several years ago, she won over seventy-seven competitors, obtaining the highest prize. She also received a prize for a string-quartet and one for work for the organ and military band. She is the author of a quintet for piano, two violins, viola, and violoncello; of the cantata, Snofried, written for solos, chorus and orchestra; and of various works for orchestra, organ and voice, all of which, says Otto Ebel in his book on Woman Composers, show decided talent.

Andreozzi (än-drā-ôd'-zē), Gaetano. 1763-1826.

Italian dramatic composer. Born in Naples and was a pupil at the Conservatory, of that city, under his relative Jommelli. When only sixteen, he composed his first opera, La Morte di Cesare. He was made director of the Royal Chapel at Naples and traveled through Italy, bringing out his operas. He also visited Russia and Spain successfully but returned to Italy and settled in Naples as a teacher and in 1790 became conductor at the Opera in Naples. Becoming very much reduced in fortune, he went to Paris in 1825, where he was befriended by the Duchess of Berry, who had formerly been his pupil. He wrote thirty-four operas and three oratorios.

Andrevi (än-drā'-vē), Francesco. 1786-1853.

Distinguished composer. Born of Italian parents in Catalonia. Andrevi was a priest and was music-director in the cathedrals of various Spanish towns, finally becoming conductor of the Royal band. His last post was

music-director in the Church of Our Lady of Mercy at Barcelona. His best works were an oratorio, Last Judgment; a Requiem for Ferdinand VII.; and a Stabat Mater. His theoretical work on harmony and composition was important and was translated into French.

Andrews, George Whitfield. 1861-

Organist, composer, teacher and conductor. Resides at Oberlin, Ohio. Born January 19, 1861, at Wayne, Ohio. Went to Oberlin in 1867. Graduated from the Oberlin Conservatory of Music in 1879. Taught music privately at Meadville, Pa., 1879-1881 and began there his career as church and concert organist. Was organist at the Westminster Presbyterian Church, Toledo, Ohio, 1881-1882. In the fall of 1882 he became a member of the faculty of the Oberlin Conservatory of Music. Studied organ, counterpoint and composition in Germany and France 1884-1886, with Papperitz and Jadassohn in Leipsic, Rheinberger at Munich and Guilmant at Paris. Went to Paris again in 1898 and studied a year with Guilmant on the organ and D'Indy in orchestration. He was made Hon. A.M. in 1900 and Doctor of Music in 1903 by Oberlin College. Professor Andrews is at present teacher of composition and organ playing in the Oberlin Conservatory of Music. He has composed valuable works for the organ, for other instruments and for the voice. He is also organist at the Second Congregational Church of Oberlin. He is a concert organist of a national reputation, his repertory covering the entire range of organ composition. He has made many successful concert tours in all parts of the United States. Since 1900 he has been conductor of the Oberlin Musical Union and under his leadership the performances by this society of the greatest choral works are attracting wide attention.

Anerio (ä-nā'rē-ō), Felice. 1560-about 1630?

Italian composer, who succeeded Palestrina as composer to the Papal Chapel. He was born in Rome about 1560, sang in the Papal choir from 1575 to 1579, and studied under Giovanni Maria Nanini. He was appointed conductor in the English college, and later was for a time in the

service of Cardinal Aldobrandini. In 1594, Anerio succeeded to the place left vacant by the death of Palestrina, a post he occupied eight years. His unpublished work is scattered in various Roman libraries, some being in the Royal Library at Berlin, and some of his MS. music in the Hofbibliothek at Vienna. Of his published compositions, there are, among other works, several books of madrigals, two books of hymns, canticles and motets.

Anerio, Giovanni Francesca. 1567-about 1620.

Italian composer and chapelmaster, brother of the preceding. He was born at Rome about 1567, served as chapelmaster to the King of Poland about 1609, and in 1611 was appointed to a like post in the cathedral at Verona. After a period as instructor at the Jesuit College of St. Ignace he became chapelmaster, in 1613, at St. Maria di Monti, at Rome. He took holy orders in 1616, and died about 1620. He was the author of a great deal of church music, and also arranged Palestrina's Mass Papæ Marcelli for four voices. Grove states that he was one of the first Italians who made use of the quaver and its subdivisions.

Anfossi (än-fôs'-sē), Pasquale. About 1736-1797.

Italian operatic composer, very prolific but wanting in true creative power. The author of over forty operas, four masses, seven oratorios, and other church music. He was born near Naples, about 1736. After beginning the study of the violin he turned his attention to composition, studying harmony with Piccinni, who at this time was enjoying his greatest fame. Anfossi's first operas met with indifferent success, but the opera L'Incognita Perseguitata, produced in Rome in 1773, brought him both fame and fortune. The success was due, not altogether to its merits, but rather to the plottings and support of a group arrayed against Piccinni, to whom Anfossi had now turned traitor. His day in Rome, however, was not a long one. He left Italy, and brought out his operas in London, Paris, Berlin, Dresden and Prague. In later life he returned to Rome, and from 1792 to the time of his death, held the post of chapel-

master at the Lateran. During this period, he turned his attention to sacred compositions.

Animuccia (än-ē-moot'-chä), Giovanni.

An Italian composer who was called "Father of Oratorio." The exact date of his birth is unknown, but it was near the end of the Fifteenth Century or in the first years of the Sixteenth Century, probably about 1505. He was a pupil of Claude Goudimel and in 1555 he was appointed musical director at the Vatican, where he remained until his death in 1571. He was the predecessor of Palestrina and his music shows the same religious spirit and was undoubtedly a great advance upon that written before his time. Animuccia composed the famous Laudi, which were sung at the conclusion of the regular service of the Oratorio at St. Filipo and these are said to have been the foundation of the oratorios of the present time. He also composed many masses, motets and madrigals.

Anshütz (än'-shüts), Karl. 1815-1870.

Noted opera and orchestra conductor. Born in Coblentz, Germany, where his father was a well-known musician and had founded a musical school. His first studies were with his father. Later, he went to Dessau and studied under Friedrich Schneider. When he returned to Coblentz, in 1844, he took charge of his father's Musical Institute, but four years later he went to London and became leader of the orchestra at Drury Lane Theatre. At one of his concerts in London he gave Beethoven's Ninth Symphony, with an orchestra of two hundred and fifty musicians and a chorus of five hundred singers. After conducting opera in Dublin, Edinburgh, Glasgow and all over Great Britain, he came to the United States, in 1857, with Ullmann's Italian Opera Company, which he conducted for three years. In 1862, he founded in New York the German Opera, which, unfortunately, was unsuccessful. He also helped to establish the New York Conservatory of Music and from 1860 to 1862 was conductor of the Arion Singing Society. He was a composer of some ability, his works being piano pieces and songs. He also wrote for brass instruments the Nine Symphonies of Beethoven.

Apthorp, William Foster. 1848-

Dramatic and musical critic. Born in Boston. Was graduated from Harvard University in 1869. He studied the piano, harmony and counterpoint from 1863 to 1867, and the piano for seven years longer, his teachers being J. K. Paine and B. J. Lang. Taught the piano and harmony at the National College at Boston, from 1872 to 1873, and from 1873 to 1886 he taught in the New England Conservatory. Was afterward music-critic on the Atlantic Monthly, the Boston Sunday Courier, the Boston Evening Transcript and other periodicals, and edited Scribner's Cyclopedia of Music and Musicians. He has also lectured on music, written many articles on musical subjects for leading periodicals and a number of books on music and musicans, including a sketch of Hector Berlioz.

Arbós (är-vōs), E. Fernandez. 1863-

Eminent contemporary Spanish violinist and teacher, professor of violin at the Royal College of Music, London. He is also a composer; the author of songs; several trios for piano and strings; effective violin pieces; the comic opera, El Centro de la Tierra; and other works. He is specially distinguished as a teacher, of very wide experience and much power. Señor Arbós was born in Madrid, and at an early age became a pupil at the Madrid Conservatory. Here he studied under Monasterio, the noted violinist, proving a pupil of unusual ability. Monasterio interested the royal family in his behalf, and he was enabled by them to go to the Conservatory at Brussels for four years' further study, where Vieuxtemps and Gevaert were his teachers. Then followed three years with Joachim, in Berlin, after which he toured in Germany, France, Belgium, Holland and Poland, and in 1891, played in London. During his residence in Berlin, he was for a time leader of the Philharmonic Society there, and has held the post of violin professor at the Hamburg and Madrid Conservatories.

Arbuckle, Matthew. About 1826-1883.

Celebrated cornet-player and bandmaster, a native of Scotland, but long a resident of the United States. He was born in Glasgow, and at the age of thirteen, became a member of the

band of an English regiment. After serving in China and India, he came back to England and devoted much time to study. Arbuckle then went to the United States, and for a number of years was leading cornet soloist of Gilmore's band. He won honors at the Peace Jubilee of 1869, the Jubilee of 1872, and was conspicuous at the Centennial Exhibition of 1876. From 1880 to the time of his death he occupied the post of bandmaster of the Ninth Regiment band.

Arcadelt, Jacob. About 1514-between 1570-1575.

Celebrated composer, who was born in the Netherlands, about the end of the Fifteenth Century. He was one of the most popular composers of his time. He went to Rome and became teacher of singing for the boys' choir of the Papal Chapel. About 1555 he went with the Duke of Guise to Paris, where he probably lived until his death. Nearly all of his sacred compositions written in Rome, comprising masses and motets, remained unpublished and are in manuscript in the Vatican, but his secular writings, principally madrigals and chansons, were published, and his fame rests on these. He was one of a distinguished group of Netherland musicians who went to Italy and helped to found the Italian school of music. His masses and religious compositions written in Paris were published.

Archer, Frederic. 1838-1901.

A fine organist, who was well known in England and America. Born at Oxford, England. He studied at London and Leipsic, and later was organist, orchestra conductor and opera director in London. In 1881 he visited America and became organist of Henry Ward Beecher's Church in Brooklyn and afterward went to New York. He founded and edited the musical weekly, The Key Note, in 1885. In 1887 he became conductor of the Boston Oratorio Society. He also conducted the Pittsburg Orchestra from 1895 to 1898 and later was made music-director of the Carnegie Institute of Pittsburg. His compositions consist of works for the organ and piano; a cantata, King Witlaf's Drinking-horn; part-songs and songs. He also wrote a text-book on the organ.

Arditi (är-dē'-tē), Luigi. 1822-1903.

Italian composer and fine opera conductor. He began his musical career as a violinist. Studied music at the Conservatory of Milan. He made his debut as a director at Vercelli, in 1843 and was made an honorary member of the Philharmonic Academy there. Conducted opera throughout Italy and in Havana in 1846. Visited America, where he remained conducting opera in New York, Philadelphia and other cities, until 1856. After a visit to Constantinople, he settled in London, but made several trips later to America with the Royal Italian Opera Company. He also conducted in Germany, in St. Petersburg, in Vienna and Madrid. After 1885, he was in England, conducting at Covent Garden and other theatres. His best operas are I Briganti; Il Corsaro; and La Spia. He also wrote numerous songs and vocal waltzes, the most popular of which are, Il Bacio; L' Arditi; and Le Tortorelle. He died at Brighton, England, in 1903.

Arens (ä'-rĕns), Franz Xavier. 1856-

Conductor and vocal teacher. Born in Germany, but came to America when very young. When fifteen years old, he became organist and choirmaster in a small town near Cleveland, Ohio. Studied with his father and with Professor Singenberger of Milwaukee. He went to Europe and studied in Munich and at the Royal Conservatory, Dresden, taking up the organ, the piano, counterpoint, conducting and composition. He also studied vocal music with Julius Hey at Berlin. After returning to America he was professor of music at St. Canisius College at Buffalo and conducted the Cleveland Gesangverein and The Cleveland Philharmonic Orchestra, and was also organist in Cleveland. From 1884 to 1888, he was conductor of the orchestral concerts devoted to American composers in Dresden, Leipsic, Hamburg, Berlin, Weimar and Vienna. From 1893 to 1897, he was president of the Metropolitan School of Music of Indianapolis, Indiana, and head of the vocal department. In 1897 he removed to New York and was conductor of the New York Manuscript Society concerts in 1898. Since 1900, he has been conductor of the New York Symphony concerts, which he founded.

He has composed some works for the organ; a string quartet; also songs and choruses.

Arensky (ä-rĕn'-shkĭ), Anton Stepanovitch. 1862-

One of the best known of the younger Russian composers. He inherited his musical ability from both parents, his mother being a fine pianist and his father a violoncellist. His talent developed early, as he tried to write a string quartet at the age of nine, before having any instruction. He first studied composition and harmony with Zikke, afterward entering the St. Petersburg Conservatory, where he was a pupil of Rimskykorsakoff. Having graduated from the Conservatory, with honors, in 1882, he was appointed professor of harmony and counterpoint at the Moscow Conservatory. For several years, Arensky conducted the concerts of the Russian Choral Society, and from 1889 to 1893, was a member of the Council of the Synodal School of Church-music at Moscow. From 1894 to 1901 he was director of the Imperial Chapel at St. Petersburg. His first opera, A Dream of the Volga, was a great success and established his reputation as a musician. The Russian folk-songs are used most effectively by him in this composition. Raphael, a one-act work, and a ballet, A Night in Egypt, followed, but Arensky's best known opera is Nal and Damajanti, the story taken from an East Indian legend. Besides operas, he has composed many works for the orchestra and piano, among them a Fantasie on Russian Epic Chants; the music to Pushkin's poem, The Fountain of Bachtschissarai; and a Memorial March. These works are said to show the influence of Tschaikowsky and Schumann. Arensky also composed a considerable amount of sacred music.

Arienzo (där-ĭ-ĕn-tsō), Nicolà d'. About 1842-

An Italian composer and writer. He was born at Naples, studied piano under Labriola, counterpoint of Moretti and Fioravanti, composition with Mercadante. He is the author of several operas; an oratorio; a Pensiero sinfonia; of overtures; pieces for the piano; some vocal music; and of the theoretical work, Introduction of the Tetrachordal System into Modern Music. His opera, La Figlia del

Arienzo

Diavolo, produced at Naples in 1879, was denounced by the critics as straining after realism and originality.

Ariosti (ăr-ĭ-ôs'-tē), Attilio.

An operatic composer of the latter part of the Seventeenth and the early Eighteenth Century. Facts regarding his first and last days are wanting. Biographers do not know the exact date of his birth or death, but it is thought he was born about 1660, at Bologna. A Dominican friar, he was allowed by papal dispensation to give up his ecclesiastical profession to devote himself to music, of which he had ever been an ardent student. In 1686 his opera, Dafne, was produced at Venice, and was so successful that he was encouraged to write thenceforth for the stage, though there are also cantatas and two oratorios of his authorship. In 1690, he was appointed to an important musical post in the service of the Electress of Brandenburg, and from 1690 to 1705 was composer and conductor at the Court Theatre in Berlin. In 1715 he relinquished his place, under the Electress, to accept an offer from London, the post of manager of the Italian Opera. Meantime, he had brought out works in various Italian towns and in Vienna. His opera, Nabucodonosor, was produced in Vienna in 1706, and his Passion Oratorio given there in 1709. At his first London appearance Ariosti played a solo on the viola d'amore at the presentation of Handel's Amadis. He was associated with Handel and Bononcini in the writing of an opera, Muzzio Scevola, each composer writing one act. The three composers also entered into a contract with the directors to write a series of operas, each writing one in turn, an arrangement that was amicably carried out for several years, but was finally terminated in 1727, by the overshadowing genius of Handel. The following year Ariosti left England, and of his subsequent history nothing is known. He was the author of fourteen operas.

Armbruster (ärm'-broo-stĕr), Karl. 1846-

Contemporary conductor and lecturer, and ardent disciple and exponent of Wagner. He was born at Andernach-on-Rhine, and studied music under Flügel at Neuwied and under Hompesch at Cologne. He settled in London, in 1863. From 1886 to 1894 he was conductor of the stage-band and the chorus at the Bayreuth Wagner Festival. In 1881, was conductor of the Court Theatre, London; the Haymarket in 1889; and the Lyceum in 1895. Conducted many performances of opera, at Drury Lane and Covent Garden, from 1892 to 1893. As a lecturer, he has been very active and is widely known. He appeared before Queen Victoria in 1899; in America he gave the Lowell lectures at Boston, on the life and works of Wagner, and lectures at various of the larger universities of the United States. He holds the post of musical adviser to the London County Council.

Armes, Philip. 1836-

Contemporary English organist, lecturer and composer. He was born at Norwich, began his musical career as chorister in the cathedral there, a pupil of Dr. Zechariah Buck, and later was solo singer in the Cathedral choir at Rochester, where he also studied the organ. He has held the post of organist at Trinity Church, Milton, Gravesend, at St. Andrew's, London, and at Chichester Cathedral. Since 1862, has been organist of Durham Cathedral and since 1897 has held the office of Professor of Music at the University of Durham. He has written considerable church music, and is author of the madrigal, Victoria, that gained the Madrigal Society's first prize in 1897. He took the degree of Doctor of Music at Oxford, and from Durham has the honorary degree of Doctor of Music, instituted in the University of Durham examinations for musical degrees. Dr. Armes has been very successful as a lecturer.

Armingaud (ăr-măñ-gō), Jules. 1820-1900.

A noted French violinist, reputed to have been the first to introduce Beethoven's Quartets to the music-world of Paris. He was born at Bayonne, and received his training there. When he presented himself at the Paris Conservatory, it is said, he was refused admission on the ground of being advanced beyond that need. He played violin in the orchestra of the Grand Opéra, and with Léon Jacquard, Mas, and Edouard Lalo formed a string quartet that became famous. Later wind-instruments were added

and the name became the Société Classique. Armingaud was the author of some music for the violin.

Arne (ärn), Michael. 1741-1786.

Son of Doctor Thomas Arne. Very early showed musical ability and was taught singing by his father. He was able to play Handel and Scarlatti at ten years of age and a year or two later began composing, his first work along this line consisting of a collection of songs. In 1763, The Fairy Tale, his first music-drama, appeared, and in 1764, he wrote, with Battishill, the music for the opera, Almena, which was not a success. In 1766, Arne married Elizabeth Wright, a well-known vocalist, and in 1767 wrote the music for Garrick's romance, Cymon. This was his best work and was very successful. Soon after, he gave up his music and devoted himself to the study of chemistry, hoping to discover the philosopher's stone. In this way he ruined himself financially and was obliged to turn again to composition and conducting for the London Theatres. In 1771 he conducted for the production of Handel's Alexander's Feast, at Hamburg, and in 1772 for the first performance of the Messiah, in Germany. Beside operas and dramatic music for plays, Arne wrote many songs, some of which were very melodious and popular. Among his musical dramas were The Fairy Tale; Hymen; The Bell's Stratagem; A Choice of Harlequin; The Fathers; The Positive Man; and Tristram Shandy.

Arne, Thomas Augustine. 1710-1778.

One of the most noted of English composers, who has been called "the greatest English composer of the Eighteenth Century." Born in London. He was educated at Eton and was intended by his father for the legal profession, but his love for music proved too strong. He managed to get a spinet, which he concealed in his bedroom and by muffling the strings was able to practise secretly at night. He also took lessons on the violin and made such progress that he was soon able to lead an amateur band. While thus engaged at the house of a friend, he was discovered by his father, who, seeing his strength of purpose, gave up his opposition and allowed his son to follow his bent. Being now free to practise at home

he developed rapidly and trained the voice of his sister, Susanna Maria, so that she was able to appear in Lampe's opera, Amelia, in 1732. This sister afterward became Mrs. Cibber, the noted tragic actress. Arne's first attempt at composition was a resetting of Addison's opera Rosamund, in which his sister took the leading part and a younger brother the part of a page. Soon after this he set to music Fielding's Tragedy of Tragedies, calling it the Opera of Operas, and in 1733 he produced a masque, called Dido and Æneas. In 1763 he married Cecilia Young, a brilliant singer, who often sang in performances of Handel's works. In 1738, Arne's reputation was made by the music he composed for Milton's Comus, and in 1740 he reset Congreve's masque, The Judgment of Paris; and Thomson and Mallet's masque, Alfred; and the same year he produced the beautiful music for the songs, Blow, Blow thou Winter Wind; When Daisies Died; and Under the Greenwood Tree, for the production of As You Like It, at Drury Lane Theatre. From 1842 to 1844, Arne and his wife were in Dublin, where he produced his oratorio, Abel, one of his most noted works, and also his operas, Eliza, and Britannia. On his return to England he was engaged as composer to the Drury Lane Theatre, and in 1745 was appointed composer for the Vauxhall Gardens, which position he held for many years, composing as well for Marylebone and Ranelagh Gardens. In 1759, the University of Oxford gave him the degree of Doctor of Music. Going to Covent Garden Theatre in 1760, Arne, in 1762, translated the Artaxerxes of Metastasio and set it to music in the Italian style, with recitative instead of spoken dialogue. This was a great success and was produced in England for many years. Arne's second oratorio, Judith, was produced in 1764 and the same year he set to music Metastasio's opera, Olimpiade, in the Italian language. Among Arne's productions were a version of Purcell's King Arthur and of Mason's Caractacus. He died in 1778 and was buried at St. Paul's, Covent Garden. Beside his operas, Arne wrote the music for a large number of masques and plays. He also wrote sonatas for the violin and the piano; organ concertos; many songs, glees and catches and the ora-

torios, Abel, and Judith. His masque of Alfred contains among other fine songs the well known Rule Britannia. His settings of Where the Bee Sucks, in The Tempest, and of the songs in As You Like It and other Shakespearian plays are considered very beautiful. Doctor Arne was the first to introduce female voices into oratorio choruses.

Arnold, Johann Gottfried. 1773-1806.

German violoncellist and composer, who wrote for the violoncello, piano, flute and other instruments. He was a native of Würtemberg, and son of the schoolmaster of Niedernhall. Showed such devotion to music and so much ability that he was apprenticed by his father, to the music-director, in the town of Künzelsau. He came under this rigorous master at the age of eleven and remained with him until he was sixteen. He entered into a brief engagement at Wertheim, and later made concert tours in Germany and Switzerland, the while devoting himself to study with untiring zeal. He enjoyed the instruction of Willmann and Bernard Romberg. He became first violinist of the theatre in Frankfort in 1798, and in that city won an enviable reputation, both as player and teacher. He was able to give considerable time to composition. But his career came to an untimely close. He died when he was only thirty-three years old, his health undermined, it is thought, by too arduous work in his youth.

Arnold, Maurice Strothotte. 1865-

American composer. Born in St. Louis. Studied first with his mother, who was a good pianist and from whom he probably inherited his musical ability. When fifteen years old he went to Cincinnati, where he studied at the College of Music for two years. In 1883 he went to Berlin and studied counterpoint and composition with Vierling and Urban. Later he entered the Cologne Conservatory, where he studied with G. Jensen, Wuellner and Neitzel and finally went to Breslau and worked under Max Bruch. While at Breslau he wrote his cantata, The Wild Chase. He now returned to St. Louis, where he taught and also traveled as an opera-conductor and violinist. Later, Arnold was instructor of harmony at the National Conservatory under Dvořák.

In a number of his compositions, especially his Plantation Dances, Arnold has made use of the negro plantation idea, not by introducing negro melodies but by embodying the African spirit in his own work. Arnold has also written two comic operas; a Dramatic Overture; a Valse Elegante, for eight hands for the piano; a Danse de la Midway Plaisance and a Tarantelle for the orchestra; also a fugue for eight hands; a Minstrel Serenade for violin and piano; partsongs and some solos. His violin sonata, which has not been published, is also in the African style. He is at work upon a symphony and a book on Some Points in Modern Orchestration. Arnold is at present musical director of the Progressive Stage Society of New York.

Arnold, Samuel. 1740-1802.

English composer and vocalist. Born in London. His musical talent developed very early. He was educated in the Chapel Royal and by his twenty-third year he had made such progress that he was engaged as composer for the Covent Garden Theatre, where he brought out his first opera, The Maid of the Mill, in 1765. In 1769, he purchased Marylebone Gardens, where he gave dramatic and musical entertainments. Though at first successful, he finally lost money in this enterprise. In 1763 he received the degree of Doctor of Music from Oxford University. In 1783 he succeeded Doctor Nares, as organist and composer to the Chapel Royal, and became organist at Westminster Abbey in 1793. In 1786 he proposed bringing out a complete edition of Handel's works, but was unable to complete it. Arnold wrote forty-three operas, musical after-pieces and pantomimes. He also produced a number of oratorios, the best of which was The Prodigal Son, others being The Resurrection, Abimelech, The Cure of Saul, and Elisha. His most important work was his Cathedral Music, which is a collection in score of the most valuable and useful cathedral services by the English composers of the Seventeenth and Eighteenth Centuries. Arnold died, in 1802, from injuries received in a fall.

Arnoldson, Sigrid. 1864-

Celebrated Swedish soprano, daughter of Oscar Arnoldson, the noted

tenor. She was born at Stockholm, Sweden, studied first under her father, and later under Alberg and Madame Désirée Artôt de Padilla. She made her opera debut in Prague, and sang with brilliant success in Moscow, St. Petersburg and London. For several seasons in Paris she sang at the Opéra Comique, and was engaged, in 1888, at Covent Garden Theatre, London, as successor to Patti. The following year, Sigrid Arnoldson was acclaimed with unbounded enthusiasm in Moscow and Zurich, and became a prime favorite in various capitals of Europe. A visit to America was made in 1894, with a tour of the United States under the management of Abbey and Grau. Her principal roles are Rosine, Sonnambula, Dinorah, Mignon, Cherubin, Traviata and Zerlina. She is famed particularly for dramatic power and a graceful personality. After Jenny Lind and Christine Nilsson probably no Swedish singer has enjoyed more popularity abroad than Sigrid Arnoldson. In 1889 she was married to Alfred Fischoff of Vienna, an impresario.

Arriaga y Balzzola (där-rī-ä'-gä e bal'-thō-lä), Juan Crisostomo Jacobo Antonio d'. 1806-1825.

A remarkably gifted Spanish violinist and composer, who, dying at the age of nineteen, left behind works of great promise. He was born at Bilbao, wrote a Spanish opera when but a child, and at the age of fifteen was sent to the Paris Conservatory to study violin and harmony. There he was a pupil of Baillot and Fétis. Grove states that in two years he became a learned contrapuntist. He was the author of an overture, a symphony, three string quartets, and much other unpublished work. He died at Marseilles of a decline in the winter of 1825.

Arrieta (är-rī-ä'-tä), Don Juan Emilio. 1823-1894.

Spanish composer, best known as a writer of comic opera. Ildegonda was his first opera; his most ambitious work being Isabel la Católica ó sea la Conquista de Granada. He was born at Puente la Reina, in the Spanish province of Navarre, went to Italy for study, and was a pupil at the Milan Conservatory from 1842 to 1845. His first opera was produced in that city the latter year. In 1848 he returned

to his native country, and there wrote a large number of zarzuelas and numerous operas. At the Madrid Conservatory he held the position of professor of composition, rising finally to the post of director of the Conservatory, a post that he occupied for many years. His most marked success was as a writer of the zarzuela, the distinctively Spanish type of operetta.

Arthur, Alfred. 1844-

Born near Pittsburg, Pa. Studied in Boston at the Music School, under Howard, B. F. Baker, Arbuckle and Bowen and later was a pupil of Julius Eichberg at the Boston Conservatory of Music. In 1871, he settled in Cleveland, Ohio, as leader of the Germania Orchestra and chorister of Trinity Church. Since 1878, he has been leader of the Bach choir at the Woodland Avenue Presbyterian church, which is considered one of the best chorus choirs in the United States, and he is also conductor of the Cleveland Vocal Society and director of the Cleveland School of Music. Arthur has composed three operas, The Water-carrier, The Roundheads and Cavaliers, and Adeline; church music; pieces for the piano and songs. His best known songs are Memory's Dream; Song of the Opal; and Tell it, Silverthroat. He also published Progressive Vocal Studies, Album of Vocal Studies, Seventy Lessons in Voice Training, and Vocal Technique.

Artôt(ăr-to), Alexandre Joseph Montagney. 1815-1845.

A distinguished Belgian violinist. Most noted of a large family of musicians. Studied first with his father, who was a violinist as well as a bandmaster and conductor. Studied later in Brussels and at the Paris Conservatory, where he won prizes two years in succession. After leaving the Conservatory he made successful tours through nearly all the European countries and in 1843 through the United States and Cuba. At this time he showed symptoms of lung trouble and returned to France, where he remained, until his death in 1845. Artôt wrote a considerable number of compositions for the violin, including a concerto; fantasies; rondeaus, etc., and also some string quartets, but was greater as a violinist than as a composer.

Artôt, Marguérite Joséphine Désirée Montagney. 1835-

Famous French opera singer and teacher, daughter of Jean Désirée Montagney, horn professor at the Brussels Conservatory. She was born in Paris, enjoyed the instruction of Madame Viardot-Garcia, and began her musical career by singing in concerts in England, Holland and Belgium. At the Paris Opéra, she made a very successful debut, in 1858, as Fides, but though enthusiastically praised by the critics, she shortly relinquished French Opera for Italian. She sang in Italy, and in Berlin, creating a furore in Il Barbiere, Cenerentola, and Il Trovatore. She was a great favorite in Germany, where she sang several years, appearing both in German and Italian Opera, reaching the height of her career. She made her London debut, in opera, in 1863, visited England again the following year and in 1866, and was also very highly esteemed by the English. In 1869 she married the Spanish barytone singer, Padilla y Ramois, and toured with him in Austria, Russia, Germany and elsewhere. She was settled in Berlin, for a while, as teacher of singing, but in 1889 returned to Paris, and in this center has been very successful as a teacher. She has formed several celebrated pupils from the north, among them the Swedish dramatic soprano Sigrid Arnoldson.

Asantschewsky (ä-sänt-shĕf'-shkĭ) Michel von. 1838-1881.

Russian book-collector and composer. His library of works on music was one of the finest private libraries of its kind in Europe. He was born at Moscow, studied at Leipzic under Hauptmann and Richter, and from 1870 to 1876 was director of the St. Petersburg Conservatory. He was the author of a sonata for piano and violoncello, trio for piano and strings, various pieces for the piano, and other works.

Ascher, Joseph. 1829-1869.

Born in Groningen, Holland. Pianist and composer. He was a pupil of Moscheles and followed his master to the Leipsic Conservatory. In 1849 he went to Paris and became Court Pianist to the Empress Eugénie. He became very dissipated in later life, thus ruining both his health and his music. Ascher wrote over one hundred pieces for the piano, besides many songs. Alice, Where Art Thou? one of his best known songs, is still a favorite. Ascher was a very brilliant pianist but has been severely condemned as a composer. That he had talent was undoubted, but that he spent it in a light and superficial style of music was also true.

Ashe, Andrew. About 1759-1838.

A celebrated Irish flute-player, for several years conductor of the concerts at Bath, England. He was born at Lisburn, Ireland, about 1759. Became a protégé of Count Bentinck, with whom he traveled extensively, his education being completed in Holland. Showing considerable musical talent and having a passion for music, he studied the violin and obtained a general knowledge of wind instruments. In time he became a very proficient flute-player, and was principal flute at the opera house in Brussels. He appeared successfully in Dublin and London, and for a period held the post of principal flute at the Italian Opera, London. He was married, in 1799, to Miss Comer, who as Mrs. Ashe became the chief singer at the Bath concerts, which Ashe conducted from 1810 to 1822. After his retirement he settled in Dublin, and died in that city.

Ashton, Algernon Bennet Langton. 1859-

English composer. A son of Charles Ashton, who was the principal tenor singer of the Cathedrals of Lincoln and Durham. The boy showed musical talent early and began studying at the age of seven under Franz Heinig, later working with Iwan Knorr. Went to Leipsic in 1863 and remained there seventeen years, studying in the Conservatory, under Reinecke, Richter, Jadassohn and others. In 1879, when leaving the Conservatory, he won the prize for composition. From 1880 to 1881, he studied with Joachim Raff at Frankfort. Settled in London in 1882, where he has since lived. In 1885 he was appointed professor of the piano at the Royal College of Music. Ashton has published about one hundred and forty-five works, including three trios; two quartets and two quintets; ten sonatas for various instruments; a great many single piano pieces and songs; also pieces for the organ, violin and violoncello. Mr.

Ashton is rather unique in his recreations, which comprise among other things, writing letters to the press, over five hundred of these having been published, and restoring and repairing the graves of distinguished persons.

Ashton, Joseph N.

Musical educator, who was born in Salem, Massachusetts. He received the degree of A.B. from Brown University in 1891, and that of A. M. from Harvard University two years later. From 1895 to 1898 he was instructor of musical history and theory at Brown University, associate professor from 1898 to 1904 and faculty editor of the Brown Alumni Monthly from 1900 to 1904. From 1896 to 1904 he was organist at North Church, Salem, and the following year organist at the First Baptist Church of Newton Centre, Massachusetts. Since 1905 he has been organist at the First Parish Church of Brookline, Massachusetts, and during 1907-1908 was acting professor of music at Wellesley College. He taught privately in Boston from 1895 to 1899, and since 1904. He is a member of the American Guild of Organists and the Harvard Musical Association and also of the Phi Beta Kappa.

Asioli (äs-ē-ō'-lē), Bonifacio. 1769-1832.

Italian dramatic composer and writer on musical subjects. A very precocious musician. Began to study at five and at eight had written three masses; a series of twenty sacred works; a concerto for the piano and for the violin; and several sonatas. When he had completed his studies at Parma he was made conductor at his native town, Correggio. From 1787 to 1796 he lived in Turin and in 1799 settled in Milan, where in 1808 he was appointed censor and professor of composition and singing at the new Conservatory at Milan. He visited Paris in 1810 and in 1813 returned to Correggio where he remained until his death, composing, and directing a school of music which he had established. Asioli's works consist of seven operas, one of which is comic; an oratorio, Jacob; a very large number of masses, cantatas, motets and songs; also chamber-music; a symphony; an overture; sonatas, concertos and organ pieces. He also wrote several very fine text-books on music.

Astorga (das-tôr'-gä), Emanuele, Baron d'. 1681-1736.

Son of a Sicilian nobleman, who was beheaded for political reasons. His mother died at the same time from the shock of her husband's execution, and the boy was placed in the Convent of Astorga in Spain, by the Princess Orsini, maid of honor to the wife of Philip V. Here he completed his musical education which had been begun, probably under Scarlatti. When he left the convent he was given the title of Baron d'Astorga, through his patroness, and was sent on a diplomatic mission to the Court of Parma in 1704. Here he became involved in a love affair with the niece of the Duke of Parma and to break it off was sent by the Duke to Vienna in 1705. After this for years he led a life of travel and adventure, visiting England, Italy, Spain and Portugal and finally going to Bohemia where he died. Astorga's most important compositions are his great Stabat Mater for four voices; an opera, Dafni; and nearly one hundred beautiful cantatas.

Attwood, Thomas. 1765 or 1767-1838.

Distinguished composer and organist. He entered the Chapel Royal as chorister at the age of nine and remained there five years. At sixteen he attracted the attention of the Prince of Wales, afterwards George IV., and was sent by him to Italy for study. After working at Naples for two years he went to Vienna, and studied with Mozart, who considered him very talented. In 1787 he returned to England where he became organist of a large London church, was a member of the Prince of Wales' band and teacher of several members of the royal family. In 1796 he was made organist of St. Paul's Cathedral and in the same year was appointed composer to the Chapel Royal. In 1821 he became organist of George IV.'s private chapel and in 1836 of the Chapel Royal. Attwood was a charter member of the Philharmonic Society and was made a professor at the Royal Academy of Music when it was founded in 1823. When he died he was buried in St. Paul's Cathedral, under the organ. Attwood enjoyed the friendship of both Mozart and Mendelssohn. His work as a composer seems to have been done in two

divisions, the opera occupying his earlier life and sacred music his later years. His operas, nineteen in number, are almost forgotten and his fame rests on his church music, which consists of many services and anthems, the best known of which are I was Glad, written for the coronation of George IV.; and O Lord, Grant the King a Long Life, written for William IV. He also wrote a great number of songs and glees. The Soldier's Dream, a song, became very popular and two of his glees, In Peace Love Tunes the Shepherd's Reed; and To All that Breathe the Air of Heaven, are still known and admired.

Auber (ō-bĕr), Daniel François Esprit. 1782-1871.

Celebrated French dramatic composer and the chief representative of comic opera. He was born in Caen, Normandy, while his parents were on a journey to that city, their home being in Paris. Although his father intended him for a mercantile career, the family was artistic, rather than commercial, Auber's grandfather being painter to the King, while his father, who was master of the King's hunt, was a singer, an amateur composer, a violinist and an art dealer in Paris. With this heredity, it is not strange that Auber absolutely refused to follow the business life planned for him and resolutely devoted himself to music. He first studied the piano, but at the age of eleven his bent for composition began to develop, and he wrote some romances and ballads. A few years later he was sent to England to go into business, but while there devoted himself to producing vocal compositions, and soon returned to Paris to give all of his time to music. About this time, he became a friend of Lamarre, a violoncellist of ability, and was persuaded by him to write a number of concertos, for that instrument. These came out under Lamarre's name, but the real author soon became known. Auber at this time also wrote a violin concerto which was very successful. His first dramatic work was a new setting of an old comic opera, Julie. This was produced at Paris, in 1812, by a society of amateurs. Cherubini, who happened to be among the audience, recognized Auber's talent and took him for a pupil in composition and to this great master he owed much of

his future success. Auber's talent now developed very rapidly. The same year, 1812, he produced another opera, Jean de Couvin, which was privately performed and was much applauded, and a mass from which the prayer in Masaniello is taken. These were followed, in 1813, by Le Séjour Militaire, his first opera to be publicly performed. This was unsuccessful and its author was so discouraged, that six years elapsed before the production of Le Testament le Billet Doux, which was also not a success. The next year, however, brought La Bergère Chatelaine, with which his fame began to increase and there followed a series of operas, for the most of which his friend, Scribe, wrote the librettos. These were all very successful, among them being La Neige; Leicester; Le Concert a la Cour; Leocadie; and Le Maçon, which established Auber's position as a comic opera composer. In 1828, Auber produced his first grand opera, La Muette di Portici, known in England as Masaniello. This work brought him to the height of his fame and is classed as one of the three productions that worked a revolution in Grand Opera, the other two being Rossini's William Tell and Meyerbeer's Robert le Diable. It is also said to be a historical fact that this opera produced the real revolution in 1830, which resulted in the separation of Holland and Belgium. From this time until his death, Auber composed most industriously, producing in all, nearly fifty operas. Some of his best work was done after he was sixty and his last opera, Rêves d'Amour, was written at the age of eighty-five. Beside those already mentioned some of his best known operas are Le Domino Noir; Les Diamants de la Couronne; Le Cheval de Bronze; La Part du Diable; Manon Lescaut; and Fra Diavolo. In 1842, Auber was made director of the Conservatory of Paris, to succeed Cherubini and, in 1857, Napoleon III. appointed him conductor of the Imperial Chapel. He was a Knight of the Legion of Honor and a member of the Academy of Fine Arts. Auber was a devoted Parisian and never left the city during the latter part of his life. His death occurred during the scenes of the Commune of 1871. He was the chief and last great master of comic opera and his work was dis-

tinctively French in character, being very smooth and melodious and combining grace and ease.

Audran (ō-drăn), Edmond. 1842-1901.

French dramatic composer. Son of Marius Pierre Audran, who was a well-known tenor singer and vocal teacher. Studied at the Ecole Niedermeyer, Paris, where he gained the prize for composition in 1859. Settled with his father at Marseilles in 1861 and became organist and musical director at St. Joseph's Church. Audran is best known as a comic opera composer, producing in all nearly thirty operas and operettas, the most successful of which are Olivette; The Mascot; The Grand Mogul; Madam Suzette and La Poupée, among the others being La Chercheuse d'Esprit; Gillette de Narbonne; L'Ours et la Pache; La Cigale et le Fourmi; L'Oncle Célestin; Monsieur Lohengrin; and Les Petites Femmes.

*** Auer (ow'ĕr), Leopold. 1845-**

Brilliant Hungarian violinist. He showed great talent for music very early, and during the Revolution of 1849 as a four-year-old boy excited great enthusiasm, by marching as a drummer before the troops. Studied first at the Prague Conservatory and then at the Vienna Conservatory with Dont from 1857 to 1858 and afterwards with Joachim. Went to Düsseldorf, in 1863, as leader of the orchestra, and in 1866 to Hamburg in the same capacity. In 1868 he went to St. Petersburg, where he still lives, as solo violinist to the Czar and in the Imperial Orchestra. On the death of Henri Wieniawski, in 1880, Auer succeeded him as professor of violin at the Conservatory of St. Petersburg, and there, while acting as conductor of the Symphony concerts of the Imperial Musical Association he has introduced to the Russian people many important works, notably Berlioz's Requiem and Schumann's Manfred. Auer founded a quartet at St. Petersburg which became one of the leading musical organizations of the city, until it was broken by the death of Davidoff, the violoncellist.

Auguez, Numa. 1847-1903.

Admirable French barytone singer and teacher. He was born at Saleux, and became a pupil of the Paris Conservatory in 1867. For ten years,

from 1871 to 1881, he sang at the Grand Opéra, Paris, and then went for a season to Italy. When Lamoureux gave the famous production of Lohengrin to the Parisians, May 3, 1887, Auguez made a marked impression in the part of the Herald. Throughout France he was greatly esteemed as a concert singer. In Paris, his name became associated with Beethoven's Ninth Symphony and Berlioz's Damnation of Faust. In 1899 he was appointed a professor of singing at the Paris Conservatory.

Aus der Ohe (ows'-dĕr-ō-ĕ), Adele. 1860-

German pianist. Daughter of a professor at Hanover University. When but seven years of age she was placed, by the advice of von Bülow, under Kullak, in his conservatory at Berlin. She was only ten when she played with orchestra at a concert in Berlin, and but twelve when she became a pupil of Liszt. She remained with Liszt seven years, and was a favorite pupil, her playing of his concertos and rhapsodies being regarded as marvelous. She made her debut in America in 1886. She is the author of several songs and pieces for the piano.

Aylward, Theodore. 1730-1801.

English composer and organist. Very little is known of his early life. He is said to have been a good scholar and was already known as a composer in 1755. After 1760 he was organist of several London churches successively and in 1771 was appointed professor of music in Gresham College. He was assistant director of the Handel Commemoration in 1784, and in 1788 was organist and director of the choristers of St. George's Chapel, Windsor. He received the degrees of Bachelor and Doctor of Music from Oxford University in 1791. His works consist of music for the dramas, Harlequin's Invasion, Midsummer Night's Dream, Cymbeline and others; six lessons for the organ; elegies and glees; eight canzonets for soprano voices; songs and church-music in manuscript.

Ayrton, Edmund. 1734-1808.

English organist and director, for many years master of the children at the Chapel Royal, London, and author of some music. He was born at Ripon, studied the organ under Dr. Nares, organist at York Minster, and

in 1754 was elected organist and to other posts at the college and church of Southwell. He was vicar-choral of St. Paul's, lay-clerk of Westminster, and in 1780 began service as master of the children, which post he occupied till 1805. The University of Cambridge conferred upon him the degree of Doctor of Music in 1784. The anthem he wrote for this degree was given at St. Paul's Cathedral in the celebration of Thanksgiving over the conclusion of war with America.

Ayrton, William. 1777-1858.

Prominent English musical critic, editor, and director; son of the preceding. He was born in London, was carefully educated both in letters and music, became a successful teacher

and for many years wrote literary and musical criticism for the Morning Chronicle. He also wrote Philharmonic Society reviews for the Examiner. He was one of the founders of the Philharmonic Society, and later a director. While serving as music-director at the King's Theatre, he introduced, in 1817, Don Giovanni to the London public, and during his connection with this theatre brought out various Mozart operas. With Mr. Clowes, he was associated in the publication of the valuable musical journal, The Harmonicon. He edited an extensive collection of songs and instrumental music and a collection of Sacred Minstrelsy, and wrote articles on musical subjects for the Penny Cyclopedia and Knight's Pictorial History of England.

B

Bach (bäkh), Johann Christoph. 1642-1703.

The uncle of Johann Sebastian Bach and, next to him, the greatest of all the Bachs. He was not only one of the finest organists but was also one of the greatest composers of the Seventeenth Century. His genius was not recognized, however, during his lifetime and after his death his fame was entirely overshadowed by his great nephew. He was born at Arnstadt and studied there with his father, Heinrich Bach. In 1665 he went to Eisenach as town organist and in 1678 he succeeded Pachelbel as Court organist. He remained at Eisenach until his death, living the simplest of lives. In spite of his importance as a musician none of his works was published, and many of them were lost. Like all of the Bachs, his music was thoroughly German in spirit and style and without a trace of Italian influence. His most important works were vocal, among the best being his motets and a cantata for double chorus and orchestra, Es erhub sich ein Streit. His instrumental works consisted of forty-four chorale preludes and a saraband with twelve variations for the clavier.

Bach, Johann Sebastian. March 21, 1685-July 28, 1750.

The greatest representative of a wonderful family of musicians, who were prominent in Germany for over two hundred years. Bach not only had a long line of musical ancestors himself but he is also said to have been the direct ancestor of about sixty well-known organists and composers of Germany. The musical branch of the family begins, as far as our knowledge of them is concerned, with Hans Bach, who was a trustee of the parish of Wechmar in Thuringia in 1561 and who is said to have been born there. Veit Bach, probably a son of Hans, was a miller and baker in Wechmar, and was the first musician of the family. He loved and studied music and played on the zither. Veit Bach had at least two sons, one Hans, called "Der Spielmann" (the player), and another whose name is unknown. These two brothers were the heads of the two main branches of the Bach family, which flourished in Thuringia. In time the towns of Armstadt, Erfurt, Eisenach, Gotha, and Mühlhausen became their centers. Here they lived and were the town musicians and in

these towns they held their family meetings, when they all gathered and exchanged musical knowledge and gave musical performances. Their thorough musical training was handed down from one to another, the older members teaching the younger and the younger taking up the musical positions as they became vacant, until finally, the town musicians were called, "The Bachs," even if they belonged to an entirely different family. Their most notable characteristics as a family were their great devotion to each other, their intense patriotism and their profound and absorbing love of music. The Bach family became extinct, in 1846, when Wilhelm F. E. Bach died. Hans Bach, "the player," the son of Veit Bach, was the great grandfather of Johann Sebastian, his grandfather being Christoph, town-musician of Erfurt and of Arnstadt, and his father Johann Ambrosius, was also town musican and a violinist of ability.

Johann Sebastian Bach was born at Eisenach, probably March 21, as he was baptized on March 23. His life as a child was very simple, but from his infancy he was surrounded by a strong musical atmosphere and the most intense German Protestant religious influence, and both of these things had a great effect upon his development and upon his music. He received his first musical instruction, which was on the violin, from his father. When he was ten years old both of his parents died and left him to the care of Johann Christoph, his older brother, who was organist at Ohrdruf and a pupil of Pachelbel. This brother now became Sebastian's teacher, but it was not long until the pupil had absorbed all of the teacher's knowledge and still longed for more, but the brother seems to have discouraged rather than have encouraged this talent. Beside the organ, Sebastian worked upon the clavichord and harpsichord and made most rapid progress, so rapid, in fact, that his brother Christoph has been accused of jealousy, even to the extent of keeping from the boy the fine collection of manuscript organ music, which he owned and which Sebastian longed most ardently to study. So great was the boy's eagerness to possess this music, that he got hold of it by stealth at night and copied it all by moonlight, but only to have it

destroyed by his stern elder brother, when discovered. This copying took six months and the strain on his eyes, thus caused, is said to have resulted in the blindness, which came upon him later in life. The amount of good music which he absorbed while doing this work must, however, have had great influence on his musical development. At the age of fifteen, Sebastian, who had a fine voice, obtained a position in the choir of St. Michael's School at Lüneburg, and from this time on depended upon himself and worked out his own salvation in his musical career. During the three years spent here he had opportunity to study, beside vocal music, the organ, the clavichord and the violin and also to hear much good music. While at Lüneburg, he made several journeys on foot to Hamburg to hear the famous organists, Reinken and Vincenz Lubeck, who were playing there. He also frequently visited Celle and became familiar with the French music of that place.

In 1703, Bach was appointed violinist in the Court Orchestra of Prince Johann Ernst of Weimar, but could have remained only a few months, for, when visiting Arnstadt in the summer of the same year, he was appointed organist of the new church of that place. Bach remained at Arnstadt three years and during that time, having a good organ to play and a choir for which to compose, he produced some works of importance, but had much trouble with the church authorities, who wanted an organist and not a composer. He began at this time some of his church cantatas, which later grew into a long series and also wrote his odd Capriccio on the Departure of a Beloved Brother, when his elder brother, Johann Jakob, left to join the Swedish Guard as oboe-player. Each movement of this piece has a descriptive title and it is the only one of all of Bach's works that can be called program music. From Arnstadt, he made his famous journey on foot to Lübeck to hear the organist, Dietrich Buxtehude. He had leave of absence for four weeks, but was so fascinated by the music which he heard that he stayed four months. This, together with the liberties which he took with the service in the way of improvising, brought upon him the severe criticism of the Arnstadt church authorities,

but he was not dismissed, which shows that his genius was already appreciated. In 1706, a position as organist at the Church of St. Blasias in Mühlhausen became vacant and Bach obtained it at a salary of about seven pounds or thirty-five dollars a year together with certain quantities of corn, wood and fish, to be delivered without charge at his door. Upon this salary he was able to marry his cousin, Maria Barbara Bach, by whom he had a family of seven children. Bach's stay at Mühlhausen was very short, for about a year after accepting the position he resigned, to become Court organist to the Grand Duke at Weimar. Here he remained for nine years, from his twenty-third to his thirty-second year, and was made conductor of the Court Orchestra in 1714.

While at Weimar, Bach became not only the finest organist of his time, but the greatest composer for the organ that the world has ever known. While here many of his greatest organ compositions were produced and also a series of church cantatas, which were written as part of the duties of his office. These cantatas hold much the same position in the German church services that anthems do in the service of English churches and they were a very important form of composition. In 1717, Bach was appointed to a position entirely different from those he had occupied before. He was called to Cöthen by Prince Leopold of Anhalt, as conductor and director of his chamber-music, at a salary of three hundred dollars a year. Here he had nothing to do with church music or organ playing and he gave his attention, chiefly, to writing orchestral music for stringed instruments and composing for the clavichord, and to teaching and traveling with his patron. The life at Cöthen was very narrow and uninteresting, compared with that of Weimar and some biographers have thought it necessary to apologize for Bach, because he accepted this position, others, however, have considered it a kind of breathing space or pause in his busy life, without which, he might not have accomplished the great amount of important work that he did later on.

Trips to Halle, Leipsic and Dresden varied the monotony of his life at Cöthen and he also made a journey to Hamburg, to compete for the position

of organist for the Jacobi Kirche, whose magnificent new organ attracted him. Things seem to have been very much the same then, as they are today, however, as in spite of the fact that Bach was recognized as the man for the place and the greatest organist of his time, the position was given to an insignificant young man, who could pay four hundred marks for it.

While at Cöthen, Bach wrote the first part of his collection of forty-eight preludes and fugues known in German as The Well-tempered Clavier. As Bach's life at Weimar is representative of his work as an organist and a composer for the organ, so the time at Cöthen stands for his production for the clavichord and orchestra. While at Carlsbad on one of his many trips with Leopold, Bach's wife died very suddenly. No news could be gotten to him and on his return he found her buried. He was left with four children, and about eighteen months after his wife's death, he married Anna Magdalena Wulkin, a young woman of twenty-one, who was a very fine soprano singer. Thirteen children were the result of this marriage, making a family of twenty in all. These children ranged all the way from idiocy to genius, those who were the most musically gifted belonging to the first family. In 1723, Bach was appointed cantor and musical director of the famous Thomas School at Leipsic, which position he held until his death, at the same time retaining his title as "Kapelmeister of Cöthen." From Court conductor to cantor might be considered a step backward, did we not know that Bach was devoted heart and soul to the organ and the composition of church music, and that the position at Leipsic gave him special opportunity for these things. This particular position as cantor, too, had been always held by distinguished men and was differently considered from the ordinary post of the kind. Another very strong reason for Bach's going to Leipsic was that he wished to live in a place where he could have the best of educational advantages for his children, his oldest son, Wilhelm Friedman, being at once entered as a student in the University. As cantor at the Thomas School, Bach was supposed to teach the boys vocal and instrumental music and Latin. The

latter work, however, he turned over to an assistant. He was also organist and director of music at the two chief churches of Leipsic, St. Thomas and St. Nicholas, as well as overseer for several lesser churches. He was at the same time, director of music for the city of Leipsic.

The first years of Bach's life in Leipsic were very hard and unsatisfactory, on account of musical conditions at the Thomas School, and it was not until after the death of the rector, who opposed Bach in every way, that he was able to make much progress with the work. His relations with the Municipal Council, by whom he was elected and under whose direction he was supposed to work, were also very unpleasant. This body, which had charge of the city's musical affairs, as well as the Consistory, which looked after music matters for the church, utterly failed to understand Bach and caused him much annoyance in many petty ways. Things became so bad, in 1830, that Bach appealed to Erdmann, an old friend, to find him a more congenial position. But just at this time a new rector, named Gesner, came to the Thomas School and affairs immediately began to mend. Gesner became the firm friend of Bach and aided him in every possible way and, fortunately for the city of Leipsic and the development of music, the great master remained in the town and in his position until his death. Gesner remained at the Thomas School four years, which were the most peaceful, the busiest and most productive of Bach's life. But after these four good years, the old troubles and annoyances with school and church authorities began again and lasted, ever increasing, until his death. The most pathetic thing about all of these unpleasant affairs is that Bach seems to have been always in the right, but seems also to have had always to deal with the most unreasonable and disagreeable people. His one solace during his busy and troubled days in Leipsic was his home life, which was the most delightful imaginable, his wife and children all being musicians and keenly interested in all musical matters and his house being filled at all times by pupils, who adored him. Grove says: "His art and his family, these were the two poles around which Bach's life moved; outwardly simple, modest, insignificant; inwardly great, rich, and luxurious in growth and production."

During the years at Leipsic, Bach developed his full creative powers and produced his greatest works. For the services of the Leipsic churches he was supposed to compose music, and for them he wrote his great series of cantatas, comprising not less than three hundred and eighty, providing one for every Sunday and festival for five years. Many of these were lost, but about two hundred and twenty-six were saved and published. During these years he also wrote his greatest work, The Passion-Music. According to some biographers, there were five of these, but we have left only three, the St. John, the St. Matthew and the St. Mark. There is also a St. Luke Passion, but much doubt exists as to whether Bach wrote it. Soon after going to Leipsic, Bach was made honorary conductor to the Duke of Weissenfels, receiving the salary without being obliged to attend the court. In 1736 he was made Royal Court composer to the King of Poland and Elector of Saxony. In 1747, after repeated invitations, Bach visited King Frederick the Great at Potsdam. He was received by the King with the greatest courtesy, was taken through the Palace, where he played on Frederick's collection of pianos, about fifteen in number; was invited to play on all the principal organs of the city and shown all the sights. After returning home, Bach composed and sent to the King The Musical Offering, worked out on a theme written by the King himself. About a year before his death, Bach's eyesight began to fail and after two operations he became totally blind, but even after this he composed and dictated to his son-in-law one of his most beautiful chorales, When We in Sorest Trouble Are. About ten days before his death his sight returned. He died, July 25, 1750, at the age of sixty-five, of apoplexy. Bach was buried in St. John's churchyard in Leipsic. His grave was not marked, and when sometime afterward a road was made through the churchyard it was lost entirely. Professor Wilhelm His of Leipsic, in 1894, discovered a grave containing remains, which corresponded exactly to Bach's measure-

ments. By covering the skull with wax, a portrait of the head was obtained, which agreed so closely with authentic portraits of the great musician that all doubts were set at rest and the remains were reinterred in a crypt, specially prepared, under the altar of the church. The reinterment took place, July 28, 1900, on the one hundred and fiftieth anniversary of Bach's death.

Bach was said, by Schumann, to hold the same position in regard to music that a founder does to a religion. He is called "The musician for musicians." Bach left behind him an immense number of works, of which only a small part were published during his life. For over fifty years his works were much neglected, after that some attention were paid to them, some were printed and some reprinted, but not until Mendelssohn brought out the Passion-Music, in 1829 at Berlin, was the full greatness of the man realized. It is said, that as an organist, no one has been his equal, with the possible exception of Handel, and that his organ compositions, written at Weimar, were "unsurpassed and unsurpassable." He was also an able performer on stringed instruments and wrote much orchestral music. For instruments no longer in use he wrote three sonatas for the viola da gamba; three partitas (or variations) for the lute; and a suite for the viola pomposa, an instrument between the viola and the violoncello, which he himself invented. Among such a great mass of compositions, only a few of the most important can be mentioned: The Passion-Music; the Mass in B Minor; the series of three hundred cantatas; and the oratorios for Christmas, Ascension and Easter are among the best of his vocal works. For the piano are The Well-tempered Clavier; French Suites; English Suites; and a great mass of preludes, sonatas and inventions. For the organ are his Art of Fugue; an enormous number of preludes, fantasias, toccatas, fugues and chorals. There are also sonatas for the violin and violoncello, a concerto for several different instruments; also many motets, secular cantatas, solos and trios for different instruments in different combinations, beside an immense number of single pieces for various instruments. Beside his great Art of Fugue and other

compositions for the organ, Bach's three most important works were probably his Well-tempered Clavier, the Passion-Music, and his High Mass in B Minor, which has been described as a "Gothic cathedral in music." The Well-tempered Clavier is in two volumes, each containing twenty-four preludes and fugues in all major and minor keys. The first volume was written during his five years' residence at Cöthen, the second was composed at Leipsic in 1740. Forkel, a noted musical authority, says of his work, "The second part consists, from the beginning to the end entirely of masterpieces. In the first part, on the other hand, there are still some preludes and fugues, which bear marks of the immaturity of early youth and have been retained by the author only to have the number of four-and-twenty complete. But even here the author corrected, in course of time, whatever was capable of amendment. Even the second part received great improvements. In general both parts of this work contain a treasure of art, which cannot be found anywhere but in Germany." Another authority says of this work, that no musician or pianist can ignore it with impunity, and Schumann commended it to young musicians as their "daily bread." Of Bach's St. John and St. Matthew Passions, which are the gospel stories presented in musical form, R. L. Poole says: "The biblical narrative is followed with entire fidelity and the master has proceeded with such independent judgment that his work stands quite remote from the strange medley, with which his immediate predecessors had to be contented. The music they wrote to it was indeed of great individual beauty, but in their hands it never gained the symmetry of an organic whole. It is Bach's peculiar glory to have succeeded in this endeavor where everyone else had failed. He adopted, not the forms of the Italian oratorio, but he absorbed its spirit. He blended it in a manner of which no previous composer had ever suspected the possibility, with the profound religiousness of the national chorale. Above all, he created a recitative of his own, stripped of all that was theatrical and entirely appropriate to the setting forth of the divine narrative. In his Passion-Music, he brings to absolute completeness the form for

which his conception of the church cantata had been through long years the preparation. The Passions according to St. John and St. Matthew lie before us as the noblest monuments of Bach's spirit. Each is in truth incomparable, whether in relation to the other, or to the rest of sacred music. The St. John Passion is the perfection of church-music; the St. Matthew reaches the goal of all sacred art, while its colossal dimensions take it, almost, happily not quite, out of the range of church performance." The Mass in B Minor was written probably for production in the Leipsic churches. On it, it is said, Bach put all his strength and consecrated every resource of inspiration and art, every possibility of voice and instrument. To quote again from Poole, "Words, however, can give but a very faint impression of this masterpiece of universal Christendom; and daring with forced fingers rude, to touch its perfect outline, I leave inviolate the lyrical tenderness of the Agnus Dei and the yearning desire of the Dona nobis pacem, the restful consummation of the whole, nor can I describe the infinite fertility of the design, the happy frequency with which, in the arias, a single instrument, violin, flute, hautboy or horn, is made to enhance the delicacy of the human voice; or the splendor of the grouping of the orchestra, equally noble in sonorous magnificence and in chastened softness. Whether in its art or in its religion, the High Mass stands among the creations of Bach's master-spirit, first and alone, and for its sole equal the Passion according to Saint Matthew."

One writer has said, "It is not too much to assert, that without Sebastian Bach and his matchless studies for the piano, organ and orchestra, we could not have had the varied musical development, in sonata and symphony from such masters as Haydn, Mozart and Beethoven." Apthorp, a musical critic of ability, has said of Bach, "No one man has left so deep a mark on the history of music, nor has exerted so strong and far-reaching an influence upon the subsequent development of the art as he. In a word, Sebastian Bach is the great source and fountain-head from whom well nigh all that is best and most enduring in modern music has been derived."

BIBLIOGRAPHY.

Bach, Emanuel and Agricola, J. F.—Necrology, published in the Musikalische Bibliothek in 1754.
Bitter, C. H.—Life of Bach.
Forkel, J. N.—Life of Bach.
Poole, R. L.—Sebastian Bach.
Shuttleworth, Kay—Life of Bach.
Spitta, J. A. P.—Biography of Johann Sebastian Bach, 2 vols. (Standard and exhaustive work.)
Thorne, E. H.—Bach.
Williams, C. F. A.—Bach.

Bach, Karl Philipp Emanuel. 1714-1788.

The third son of Johann Sebastian Bach, and although the least gifted musically, he became, on account of his capacity for work, the most famous. His father intended that he should study philosophy and he was educated at the Thomas School, Leipsic, and later studied law at Frankfort, but his inherited love of music was too strong and the musical training he had received from his father too thorough, to allow him to become anything but a musician. While at Frankfort he composed some music for a singing society, which he conducted there. In 1738 he went to Berlin and in 1746 was appointed chamber-musician to Frederick the Great. This position he held until 1767, when he went to Hamburg, where he remained until his death as music-director of the principal church. Emanuel Bach was great as a composer, a teacher and a director and was also a man of much culture and refinement. He is considered the real founder of the modern school of piano playing and is said to be the link between his father and Handel on the one hand and Haydn and Mozart on the other. His most pronounced characteristic was, perhaps, his great attention to form and finish, which, in his day, were considered the chief requisites of music. He was a most voluminous composer, his instrumental works being the most valuable. He wrote two hundred and ten solo pieces for the piano; two beautiful sonatas for the violin and piano; eighteen orchestral works; fifty-two concertos with orchestral accompaniments; thirty-four compositions for wind instruments; beside pieces for the flute, oboe and violoncello. His vocal works consisted of two ora-

torios; twenty-two Passions; many cantatas, motets, hymns and songs; and also choruses and secular songs.

Bach, Wilhelm Friedmann. 1710-1784.

Oldest son of Johann Sebastian Bach. Born at Weimar. Studied with his father and at twelve years of age was an excellent pianist. When fifteen, he began to study the violin under Graun. In 1723 he attended the Thomas School at Leipsic and, in 1729, entered the University where he excelled as a mathematician. He went in 1733 to Dresden as church organist and in 1747 in the same capacity to Halle. From his residence in this place, he became known as "The Halle Bach." Always wild and reckless, he became, while at Halle, very dissipated and in 1764 lost his position. After this he lived at Brunswick and at Göttingen, occasionally giving concerts but without any regular line of work and always sinking lower and lower, until in 1784, he died at Berlin in misery and want. The wretched failure he made of his life was all the sadder because of the fact that he was the most gifted musically of all Bach's children and could have done wonderful things if it had not been for his unfortunate weakness of character. As it was, he was the greatest organist of his time; a master of the fugue and a wonderful improviser; and, on account of his thorough knowledge of mathematics, a remarkable musical theorist. He wrote twenty-two cantatas, the best of which are a Peace Cantata; a Pentecost Cantata; and cantatas for Christmas and Advent. He also wrote seventeen sets of instrumental compositions, consisting of many works for the piano and organ as well as for the flute, violin and horn. Many of his works were never printed, because of his indifference in writing them down.

Bache (bāch), Francis Edward. 1833-1858.

English composer and pianist. Bache was a very highly talented musician, who died in the midst of a most promising career. He showed musical talent very early. Studied with the best teachers in London, Dresden and Leipsic, on the piano, organ and violin. His ability for work was far beyond his physical strength and his health broke down in 1855 to such an extent that he

went to Algiers and later to Rome, but returned to England in 1857 and died of consumption in 1858. His compositions, all written before his twenty-fifth year, proved that had he lived he would have undoubtedly been one of England's greatest musical artists. He wrote, beside two operas which have never been published, many compositions for the piano; several orchestral works; some pieces for violin and piano; and many songs, some of which are worthy to stand with those of Schubert and Schumann.

Bache, Walter. 1842-1888.

Fine English pianist. Brother of the preceding. Began studying music at sixteen. Worked under the best teachers at the Leipsic Conservatory. After a short stay in Milan and Florence he went to Rome, where he studied for three years with Liszt. In 1865 Mr. Bache returned to London, where he lived as a conductor, pianist and teacher until his death. He was a professor of the piano at the Royal Academy of Music. Bache was an ardent admirer of Liszt and was untiring in his effort to introduce that master's works in London by bringing out his compositions constantly at the concerts which he gave. Bache was instrumental in founding the Liszt scholarship at the Royal Academy of Music.

Backer-Gröndahl (bäk'-ĕr grōn'-däl), Agathe Ursula. 1847-

Norwegian woman composer of remarkable achievement, and a famous pianist. In a discussion of the three Scandinavian schools of music, A. E. Keeton gives her this high praise: "It is to the credit of Norway to possess a very remarkable woman composer, Agathe Backer Gröndahl, whose merits are, with the general consent of her countrymen, placed upon a level with those of Grieg. Without being in any way an imitator, she has much the same quiet humor and drollery as Grieg. But the highest praise that one can bestow upon Agathe Backer-Gröndahl is, perhaps, that her music is undoubtedly written by a woman. In this respect, her genius may be justly compared with that of Mrs. Browning or Madame Lebrun." She was born at Holmestrand, Norway, studied in her own country under Kjerulf and Lindemann,

in Berlin took a protracted course at the celebrated Kullak academy and studied composition under Richard Wüerst. She then settled quietly in Christiania, devoting her time to teaching and composing with occasional appearances in local concerts. In 1871 she played at the Gewandhaus in Leipzic, went to Florence and there won von Bülow's recognition of her exceptional talent; at Weimar delighted Liszt with her playing and for some time was under the influence of this master. In 1875 she was married to the celebrated singing teacher, Herr Gröndahl of Christiania. Since her marriage she has made various successful tours through Scandinavia and played with very great success in London and Paris. As a teacher she is markedly successful and of wide influence. Her children have studied under her and are counted with her gifted pupils. She is the author of many songs and a great deal of music for the piano, and both as pianist and composer stands at the head of modern music in Norway.

Baermann (bār'-mān), Heinrich Joseph. 1784-1847.

The Baermanns (Bärmanns) were a remarkable family of musicians, Heinrich, his brother, son, and grandson all attaining eminence in the world of music. Heinrich Joseph was a famous clarinet player, and his compositions for the clarinet are much esteemed by the players of today. He was on terms of intimacy with Meyerbeer and was a contemporary and friend of Karl Maria von Weber and Mendelssohn. Weber wrote for him several clarinet-concertos, and it was for Baermann that Mendelssohn wrote the duets for clarinet and basset-horn known as opus 113. Baermann was born at Potsdam, and attended the oboe school there. As a clarinettist he was given a place in the band of the Royal Guard, where his skill won the patronage of Prince Louis Ferdinand of Prussia. He appeared at the Prince's private concerts, and received instruction from the royal chamber-musician. After the defeat of Jena, Baermann was one of the prisoners-of-war. On his release he returned to Berlin, and presently was given the appointment of clarinettist in the Court band at Munich. A series of concert tours, begun in 1808, made his name known throughout Europe. Also as a composer Baermann won many triumphs. On his death, which occurred at Munich, he left behind numerous compositions, which are favorites with clarinet players of today. His brother Karl, 1782-1842, was a bassoon-player of renown.

Baermann, Karl. 1820-1885.

Son of the preceding, a clarinettist of note, and the author of excellent compositions for the clarinet and an excellent Clarinet Method. He was a pupil of his father, accompanied him on his later concert tours, shared in his triumphs, and eventually succeeded to his father's place in the Munich Court Orchestra. From the time he was fourteen years old, he played in the Court band, and he was but eighteen when his father presented him to the world as a virtuoso of highest excellence. Karl Baermann gained enviable fame as a clarinettist. Grove speaks of him as a true scholar and successor of his father.

Baermann, Karl jr. 1839-

Son of preceding, contemporary pianist and teacher, has resided in the United States since 1881. He was born at Munich, into the fair inheritance of his father and grandfather, early evinced marked musical ability and became a pupil of Liszt. He studied composition under Lachner, taught for a while in the music-school at Munich, and in 1881 came to Boston. Karl Baermann has been very successful in this country, where he is highly esteemed both as a player and teacher. He is also a composer, having written various pieces for the piano.

Baillot (bī-yō), Pierre Marie Francois de Sales. 1771-1842.

Great French violin-player. He was the last representative of the great classical school of violin-playing in Paris. He showed great talent early. Studied first with an Italian, named Polidori, and afterwards with Sante-Marie at Paris. From this very thorough teacher he gained the solid foundation, which made him the great artist he afterward became. After the death of his father, in 1783, he was sent to Rome, to study the violin, by a wealthy Frenchman who had adopted him. At Rome he was a pupil of Pollani, who had studied with Nardini, and he made rapid progress, but

for five years remained with his foster-father as secretary. In 1791 he made up his mind to put his musical knowledge to practical use and went to Paris, where he played first violin at the Theatre Feydeau, but resigned to accept a position in the Ministry of Finance, giving only his leisure time to the violin. In 1795, after a compulsory service for twenty months in the army, Baillot decided to become a professional musician. He worked diligently under Catel, Reicha and Cherubini and studied thoroughly the works of the great violin-masters. He soon became a musician of such a reputation that he was appointed professor of the violin in the Paris Conservatory. From 1805 until his death, he made many successful concert tours through the different European countries. In 1821 he was made leader of the Grand Opéra and, in 1825, also violinist and leader of the Royal band. He produced a large number of compositions for the violin which are valuable for violin practice rather than as music. His Art for the Violin still ranks as a standard work. After the death of Baillot, the style of Paganini became the ruling influence in France and, since then the followers of the classic school of violin-playing are to be found only among the disciples of the German School.

Baini (bä-ē'-nē), Giuseppe. 1775-1844.

Italian writer, composer and critic, who was born in a modern day, but who lived in the music of the past. Riemann says of him: "Baini was a strange phenomenon in our century; he lived and moved completely in the music of the Sixteenth Century, and understood nothing of the powerful development of the art which had since taken place. In his opinion, music had been going down hill since the death of Palestrina." Baini's life-work, and labor of love, is his famous monograph on the great Palestrina. He planned to publish the complete works of the Catholic Church's chief composer, whom he named Il Principe della Musica, but lived only long enough to publish two volumes. Baini was born at Rome, entered into holy orders, and is commonly known as the Abbé Baini. He was the nephew and pupil of Lorenzo Baini, composer and maestro at the Church of the Twelve Apostles, Rome. His studies were completed under Jannacóni, the distinguished composer of church music. As Baini possessed a beautiful voice, Jannacóni saw to his appointment in the pontifical choir. In 1817 Baini succeeded Jannacóni as maestro of St. Peter's ,and retained this post up to the time of his death. He wrote masses, motets, church - concertos, psalms, hymns and a Te Deum. His most important composition, and a famous one, is a Miserere, given in his time at the Sistine Chapel regularly during Holy Week. But little of his music has been published.

Baker, Benjamin Franklin. 1811-

American vocalist and music teacher. Born in Wenham, Mass. When he was eleven years old, his parents moved to Salem and at fourteen, he entered the choir of a Presbyterian Church in that city. After living in Boston from 1828 to 1833 he went to Bangor, Maine, where he went into business, but he still kept up his interest in music and in 1836 returned to Boston and studied with John Paddon, singing at the same time in a church choir. The next year he took charge of the music in Dr. Channing's church. In 1841 he succeeded Lowell Mason, as teacher of music, in the Public Schools of Boston and was chosen vice-president of the Handel and Haydn Society. During the six years that he held this position he appeared as soloist at many of the concerts. In 1847 Mr. Baker began the work of establishing a school of music in Boston. This work was finished in 1851, when the Boston Music School was founded, with Mr. Baker as principal and head of the vocal department. This school was an important factor in the development of music in the United States. It was closed in 1868 and Mr. Baker retired from active work. Baker's compositions are entirely vocal. The best of them are two quartets, Stars of the Summer Night, and Death of Osceola; an Ave Maria; the three cantatas, The Storm King; The Burning Ship; and Camillus, the Roman Conqueror. He also wrote many other quartets, anthems and songs and a book on Thorough Bass and Harmony.

Balakirev (bä-lä-kē'-rĕf), Mily Alexejevitch. 1836-

Modern Russian composer and pianist. He was born at Nijni-Novgorod and learned the first princi-

ples of music from his mother. He received his education at the University of Kazan, afterward returning to his native town, where he enjoyed the friendship of Alexander Oulibicheff, a retired diplomat, whose wide musical knowledge and fine musical library had much influence on Balakirev. He learned considerable about instrumentation from his practice with Oulibicheff's band and, better than this, became thoroughly filled with the spirit of the Russian folk-music. He settled in St. Petersburg, when about eighteen, pursuing his music study with great zeal and making his debut as a pianist there. Balakirev was at this time, completely enthused with the idea of the national spirit in music, which idea was greatly encouraged and strengthened by his friendship with Glinka, whose national melodies were just becoming known and who hailed Balakirev as his disciple and successor. Balakirev's fervor and intelligence soon drew about him a group of congenial spirits, of whom he was the leader and inspirer. This group, consisting of Cui, Moussorgsky, Rimsky-Korsakov and Borodin, with Balakirev, founded practically the new Russian school of national music, of which the Russian national spirit and Russian characteristics was the main idea. To this group of talented men, Balakirev was teacher and inspirer and he led them through a thorough course of musical study, taking up first the older masters and following with the more modern and, finally, the contemporary composers. In 1862, Balakirev, with the noted conductor Lomakin, founded the Free School of Music, in St. Petersburg, which did much for the advancement of musical education in Russia. At the concerts of this organization, the works of his four associates, as well as those of other contemporary Russian composers, were given their first performance. In 1866 and 1867, Balakirev conducted Glinka's operas at Prague and in 1869 was appointed director of the Imperial Chapel and conductor of the Imperial Musical Society.

In 1872 he retired entirely from public life and has become in his later years a religious fanatic, being absorbed in some sort of mysticism. Balakirev's compositions are small in number, but are very beautiful. They include a symphony; overtures on

Russian, Czechish and Spanish themes; the symphonic poems, Russia and Tamara; music to King Lear; the Oriental fantasia, Islamey; beside about sixty exquisite and highly original songs. He also published four collections of songs, a series of twenty songs published between 1858 and 1860, a book of ten songs printed a few years later, a collection of Russian folk-songs in 1866 and thirty national songs. Balakirev's characteristics as a musician are summed up by his friend Cui, in these words: "A musician of the first rank, an inexorable critic of his own works, thoroughly familiar with all music, ancient as well as modern, Balakirev is above all a symphonist. In vocal music he has written only twenty romances, but they are distinguished by broad and limpid melody, elegance of accompaniment, often also by passion and abandon. Lyric beauty is everywhere in evidence. They are impulses of the heart, expressed by delicious music."

Balatka (bäl-ät'-kä), Hans. 1872-1899.

Born in Moravia. Began his musical studies as a choir boy. Studied harmony, composition and singing in Vienna. On account of the Revolution of 1848, he came to America and settled in Milwaukee, where in 1851 he founded the Milwaukee Musikverein (Musical Society) of which he was conductor for nine years. In 1860, he was called to Chicago, as conductor of the Philharmonic Society. After the great fire of 1871 he went back to Milwaukee and was afterward for a time in St. Louis, but returned to Chicago and remained there until his death. During the latter part of his life he organized the Liederkranz Society and the Mozart Club and was also conductor of the Chicago Symphony Society. Mr. Balatka was a fine performer on the doublebass, violoncello, violin, guitar and piano and was also an excellent composer. Beside about twenty orchestral works, quartets and choruses and many songs, he wrote a Festival Cantata, and a double chorus for male voices, The Power of Song, which received first prize at the Cincinnati Saengerfest in 1856. Mr. Balatka did much to promote a taste for good music in Chicago and vicinity. He also conducted numerous musical festivals in different parts of the United States.

Balfe (bălf), Michael William. 1808-1870.

Irish dramatic composer, barytone singer and violinist. He was born at Dublin. Showed great talent for music at a very early age, beginning to take lessons on the violin before he was three. At the age of seven he was able to score a polka composed by himself for a band. At the age of nine he composed a ballad, Young Fanny, which is even now remarkable for its melody. It was afterwards sung in the comedy, Paul Pry. After the death of his father, in 1832, he went to London, where he became a pupil of C. E. Horn and played in the orchestra of Drury Lane Theatre. He also appeared on the stage in a version of Der Freischütz, but was unsuccessful. At the age of seventeen, Balfe went with a wealthy patron to Italy, where he studied composition at Rome with Paer and later on singing in Milan under Galli and Federici. At this time he did his first work as a dramatic composer, producing a ballet called La Perouse, which was very favorably received. In 1821, after he had studied for a time with Bordogni, he sang under Rossini, as first barytone, at the Italian Opera, Paris, where he made a successful debut as Figaro in the Barber of Seville. Returning to Italy in 1829 he produced his first opera, I Rivali di se stessi. This is said to have been written in twenty days, and was quickly followed by two other Italian operas. He married Lina Rosen, the Hungarian vocalist, and sang in Italy and Paris until 1835, when he went to London and produced the Siege of Rochelle. This opera was a great success, running continuously for three months. Following this came The Maid of Artois, with its beautiful and popular song, The Light of Other Days. Between 1837 and 1841 he produced his Joan of Arc; Catherine Grey; Falstaff; and Diadeste; also singing in opera at Drury Lane and in Ireland. About 1840, Balfe became manager of the Lyceum Theatre, producing his Keolanthe as the opening piece. This venture proving unsuccessful, Balfe visited Paris, where he was most favorably received and where he produced in French the operas known in English as Geraldine, and The Castle of Aymon. Returning to England, he brought out, in 1843, The Bohemian Girl, the most successful of all his operas. This opera was translated into Italian, French and German. From 1845 to 1852 he was conductor of Her Majesty's Theatre. During this time he made visits to Vienna, Berlin, Trieste and St. Petersburg, bringing out operas and making large amounts of money. From 1852 until his death he was occupied with composition. Balfe was a most prolific composer, producing over thirty operas beside cantatas, glees, ballads and part-songs. Among his best known operas are The Siege of Rochelle; Maid of Artois; Satanella; Bianca; The Puritan's Daughter; Sicilian Bride; Rose of Castile; and the most popular of all, The Bohemian Girl, which has been sung all over the world. Balfe was made Chevalier of the Legion of Honor by the French Emperor and Commander of the Order of Carlos Third by the Regent of Spain and was offered the decoration of the Prussian Eagle, by the King of Prussia, but being a British subject was not able to accept it. After his death, a tablet with his portrait in medallion, was unveiled in Westminster Abbey and in 1874 a statue to his memory was placed in the vestibule of Drury Lane Theatre.

Baltzar (bält-tsär), Thomas. About 1630-1663.

Famous German violinist, whose name sometimes appears as Balsart. He won his reputation in England, and is buried in the cloisters of Westminster Abbey. Baltzar was born at Lübeck about 1630, and came to England in 1656. He enjoys the distinction of being the first great performer on the violin heard in England. To the people of the country his art seemed touched with magic. Speaking of Baltzar's celerity of execution, Anthony Wood wrote: " . . . nor any in England saw the like before . . . Wilson, thereupon, the greatest judge of music that ever was, did . . . stoop down to Baltzar's feet to see whether he had a huff on; that is to say, to see whether he was a devil or not, because he acted beyond the parts of man." Wilson also bears witness that the violinist was so popular and that so many people delighted in drinking with him and making him drink, that he was "by drinking brought to his grave." Baltzar early made a reputation in

England, and at the restoration of the Stuarts was placed at the head of Charles II.'s band of twenty-four violins. He appears in the Westminster register as "Mr. Thomas Balsart, one of the violins in the King's service." He was the best violinist of his day, and one of the founders of classical violin-playing. The works he left consist largely of suites for strings.

*** Baltzell, Winton James. 1864-**

Contemporary American composer, teacher and editor. He was born near Harrisburg, Pennsylvania, attended school in Harrisburg, and continued his education at Lebanon Valley College, Annsville, Pennsylvania. He holds the degree of Bachelor of Music from the University of Pennsylvania. His musical training was received at the New England Conservatory, Boston; under Dr. H. A. Clarke, in Philadelphia; and in London he studied with Dr. T. F. Bridge and William Shakespeare. He taught singing and theory in Reading, Pennsylvania, had charge of the Department of Music at Lebanon Valley College, The Albright Collegiate Institute, Myerstown, Pennsylvania, and the Ohio Wesleyan University. Mr. Baltzell has served as musical critic with the publishing house of Theodore Presser and as editor of The Etude. At present he is editor of The Musician and musical critic with the Oliver Ditson Company. He is the author of a number of songs and other works. In 1906 he published the text-book, A Complete History of Music. Rupert Hughes, in his Contemporary American Composers, speaks in high praise of the published and unpublished music of Baltzell, mentioning, among other pieces, the part-song, Life is a Flower; the song, Desire; the setting to E. C. Stedman's Thou Art Mine; and a series of songs to words by Richard Watson Gilder.

Banchieri (bän-kĭ-ā'-rē), Adriano. About 1567-1634.

Italian composer, theorist, organist and poet. He was born at Bologna, and died in the convent of San Bernardo at Bologna. Concerning the year of his birth, biographers are in doubt, but it was about 1567. He wrote music for both church and theatre, masses, sacred concertos, madrigals, and canzonets. He was great also in the department of theory,

and has left behind several theoretical pamphlets, L'Organo Suonarino being perhaps the most important. In his Cartella Musicale is put forth a project for the founding of an academy of science and art in his monastery at Bologna. He was organist of S. Michele in Bosca, near Bologna, was organist of Santa Maria in Regolo, and at Monte Oliveto became abbot. This man of varied distinguished attainments wrote comedies. These were written under the name of Camillo Scaligeri della Fratta.

Banister, Henry Charles. 1831-1897.

English composer, pianist and writer on musical subjects. Son and pupil of Henry Joshua Banister, a London violoncellist. Studied in the Royal Academy of Music and won the King's Scholarship in 1846 and 1848. In 1851 he became assistant professor, and in 1853 full professor of harmony and composition at the Royal Academy of Music. From 1880 until his death, he was professor at the Guildhall School of Music and professor of harmony at the Royal Normal College for the Blind. He was also a member of the Philharmonic Society. Banister was for many years a familiar figure in the musical life of London. During the latter part of his life he devoted himself chiefly to musical literature. His compositions consist of symphonies; overtures; piano pieces; and cantatas, the most important of which are, The Sea Fairies, and The Maiden's Holiday; also many songs; part-songs; chants and anthems. His lectures on musical subjects, delivered from 1891 to 1897, have been published under the title of Interludes. His most important work was in theory, as shown by the fact that his Text-book of Music, published in London in 1872, went through eleven editions. He also wrote Musical Art and Study; The Harmonizing of Melodies; and A Life of Sir George Macfarren.

Banister, John. 1630-1679.

English violinist and composer. Banister's father was one of the "waits," and he himself followed that profession in his early days. Under the instruction of his father, he attained such proficiency on the violin as to attract the attention of the King, Charles II., who sent him to France to advance his education, and, on his return, appointed him leader of the

royal band. In 1672 Banister started a series of concerts at his own house, and established the first lucrative concerts given in London. These concerts were continued up to a short time before his death. Banister wrote a number of short pieces for the violin and wrote also for the lute; some vocal compositions; and in connection with the great lute-player, Pelham Humphrey, wrote music to The Tempest. His music to the tragedy of Circe is his most important composition. Banister was buried in the cloisters of Westminster Abbey.

Banister, John. About 1663-1735.

Son of preceding. An English violinist, born about 1663. He received his instruction from his father, attained to considerable eminence as a player, under the monarchs, Charles II., James II., and Anne, and was a member of the royal band. When operas were first performed at Drury Lane, he played first violin. His name stands forth as contributor to the earliest printed book for the violin gotten out in England, and there was published a small collection of pieces composed by him for the theatre in association with the Austrian violinist and composer, Godfrey Finger.

Banti (bän-tē jôr-jē), Brigitta Giorgi. 1759-1806.

Noted Italian singer. In her youth she was a street-singer in Crema, her native town and was said to be the daughter of a Venetian gondolier. At the age of nineteen she went to Paris, earning her way by singing at the inns and cafés that she passed. At Paris she was discovered by the manager of the Opéra, was engaged and appeared at once, making a great sensation. She made her debut in a song, between the acts of an opera. After singing in Paris for some time she was engaged by the managers of the Pantheon, London, for three seasons, on condition that a certain sum from her salary should be retained, to provide lessons for her in vocal culture. She proved a very poor pupil, however, being careless and indifferent and never learning to read by sight, but, in spite of her lack of training, she was very successful and was received with great enthusiasm in Italy, Germany and England, her magnificent voice and ability as an actress, making her a great favorite wherever she appeared. Two of her most striking successes were in Gluck's opera, Alceste, and in Bianchi's Inez de Castro. She also appeared in comic opera, being particularly successful in Paisiello's Serva Padrona. Her voice, which had a wonderful compass was even throughout and very rich. It could almost be called a voice without a flaw.

*** Bantock, Granville. 1868-**

One of the leading of the younger English composers, who belongs to a group that stands for originality in idea and expression, as opposed to the conservatism and formality of the older musicians. He was born in London and was intended for the Indian Civil Service and for scientific work. He did not begin the study of music until his twenty-first year, when he entered Trinity College, London. The same year he became a student at the Royal Academy of Music and was the first winner of the Macfarren scholarship for composition. He composed a great deal while at the academy and a number of his works were given at the concerts there. From 1893 to 1896 he was editor of the New Quarterly Musical Review. During 1894 and 1895 he was conductor for the Gaiety Company on a tour around the world, including America and Australia. In 1896, Mr. Bantock gave a concert at Queen's Hall, London, the program of which consisted entirely, of compositions by the younger and more radical English musicians. These compositions were all in manuscript and were all performed for the first time. The composers represented were the late Erskine Allon, Reginald Steggall, Arthur Hinton, William Wallace, Stanley Hawley and Granville Bantock himself. From 1897 to 1900, Mr. Bantock was musical director at The Tower, New Brighton. In 1900 he became principal of the Birmingham and Midland Institute School of Music, which position, with that of conductor of the Liverpool Orchestral Society, to which he was appointed in 1903, he still holds. In 1898 he founded the New Brighton Choral Society and was made conductor of the Runcorn Philharmonic Society. He conducted a concert of British music at Antwerp, in 1900, at which a number of his own works were given their first performance.

Among these was a symphonic poem, Jaga-Naut. This was from a projected series of twenty-four symphonic poems founded on Southey's Curse of Kehama. A number of this series were completed and published, but with increase of work the idea was finally given up and Two Oriental Scenes, are all that was allowed to remain of the work. Among Bantock's choral and vocal works are: The Fire Worshippers, a dramatic cantata; the one-act operas Caedmar, and The Pearl of Iran; Omar Khayyam, in three parts; Ferishtah's Fancies; and Five Ghazals of Hafiz. These are all Oriental in spirit and show much richness of melody. Other vocal works are: Thorvenda's Dream; The Time Spirit; Christ in the Wilderness; Sea Wanderers; Sappho; Jester Songs; and Rameses II., a five-act drama, both drama and incidental music being by Bantock. The most important of his orchestral works are: Tone Poem, No. 1, Thalaba the Destroyer; Symphonic Overture Saul; variations Helena; Two Suites, Russian Scenes and English Scenes; and an overture to Eugene Aram, an unfinished opera. Mr. Bantock has also written a quartet in C minor for strings; a serenade in F for four horns; fourteen piano pieces; Ægypt, a ballet in three acts; and many songs. In 1907, Mr. Bantock published, God Save the King, for chorus and orchestra. Many of his works have been produced at the festivals of the principal English cities. Mr. Bantock's musical settings are always worthy of the great literary productions which he uses and he is noted for his depth of idea and his mental energy. His favorite recreations are chess and the collecting of Japanese color-prints.

Barbaja (bär-bä'-yä), Domenico. 1778-1841.

A famous Italian impresario. Under his direction many of Rossini's operas and several of Bellini's and Donizetti's were presented. He was opera manager in the cities of Vienna, Milan and Naples. Barbaja rose to a place of much importance in the world of music, and to great popularity, from a very humble beginning. He came of a poor family in Milan, in his youth serving as a waiter in a coffee-house in that city. Later he is heard of as

manager of a riding-circus in England, and then as lessee and director of theatres in Naples. From 1821 to 1828 he had direction of two theatres at the Austrian capital, and while impresario in Vienna there appeared under his management the very best talent of the time. He introduced Rossini to the Viennese; Bellini's first opera was brought out by Barbaja in Naples, and his second opera produced in Milan under Barbaja's management. In Milan, the city where once he served as waiter in a coffee-house, he found himself manager of the well-known theatre, La Scala. He was also manager of the famous San Carlo at Naples. His association with the brilliant composer, Rossini, is thus spoken of by Emil Naumann in his History of Music: "In the year 1815 Rossini had entered into an agreement with Barbaja, an enterprising impresario at Naples, who had perceived what a source of wealth would be open to him through the talent of the gifted composer. By this contract, Barbaja had the sole right of producing the master's operas, supplying him with libretti and performers, an agreement which suited the taste of the indolent maestro." The famous impresario died at Posilipo, Oct. 16, 1841.

Barbi (bär-bē), Alice. 1860-

Italian vocalist and also poet. Born at Bologna. She inherited her musical talent, which developed very early. She studied the violin first, but later took up vocal work under several teachers, Vannuccini being the last. She made her debut at Milan, in 1882, and shortly afterwards appeared most successfully at Rome. She is one of the very few Italian singers who have devoted themselves exclusively to concert work. She has been very favorably received in Germany and Russia, and especially in England, where she has given many recitals. She revived, in her concerts, many melodies by the old Italian masters, also including those of the best song-writers of all nationalities. She is also a very fine linguist and a poet of more than ordinary ability, a number of her poems having been set to music. After her marriage, Barbi retired permanently from the concert stage and has not since appeared in public.

Barbiere (bär-bĭ-ā'-rē), Francisco Asenjo. 1823-1894.

Spanish opera composer. Born in Madrid and studied the piano, singing and composition in the Conservatory there. After traveling as a member of an Italian opera company, through northern Spain, he began composing in 1847, and became secretary of a society for the promotion of Spanish Opera, as opposed to Italian Opera and was for the rest of his life a zealous worker for the development of a national opera. In 1850 he produced an operetta, Gloria y Peluca, and in 1851, Jugar con Fuego, the first of his Spanish work. Both of these were wonderfully successful and established Barbiere as the most popular composer of Spain. He wrote in all about seventy-five operas and was beside a fine teacher and a musical critic of ability.

Bargiel (bär'-gēl), Woldemar. 1828-1897.

German composer and teacher. Born in Berlin, where his father was a music teacher, his mother being the divorced wife of Friedrich Weick, thus making him the step-brother of Clara Schumann. He studied the piano, organ and violin with his father, and in 1846 went to Leipsic, where he spent two years in the Conservatory, at that time under the direction of Mendelssohn. While at Leipsic he composed an octet for strings, which brought him into notice. In 1850 he returned to Berlin, where he remained for nine years, becoming well known as a teacher and composer. He was appointed professor in the Conservatory of Cologne in 1859 and in 1865 was made director of the music school at Rotterdam. In 1874 he became professor at the Hochschule für Musik in Berlin; in 1875, a member of the senate of the Academy of Arts; and in 1882, President of the Meisterschule für Musikalische Komposition. Bargiel, as a composer, was a follower of Schumann and his compositions entitle him to a high place among modern German musicians. His best known works are his overtures, Medea; Romeo and Juliet; and Prometheus; his Symphony in C; three Danses brillantes for orchestra; an Intermezzo for the orchestra; several songs for chorus; also works for the piano, for piano and violin, and part-songs.

Barker, Charles Spackman. 1806-1879.

A famous English organ-builder. He was intended for the medical profession, but became interested in watching the erection of an organ under the direction of Bishop, the celebrated London builder, and decided to become an organ-builder himself. After a period of instruction under Bishop, he established himself in the town of Bath, his birthplace. Pondering on the difficulties experienced by players in overcoming the resistance of the keys, Barker thought out a way by which the resistance might be lessened, and brought forth the invention of the pneumatic lever. This invention received little consideration from English builders to whom it was offered, and in 1837 Baker journeyed to Paris, and presented himself to the celebrated organ-builder, Cavaillé-Col. The worth of the invention was immediately recognized, and it was at once adopted. In France it was soon put to use in various large organs, but came into use in England very gradually. Barker, in 1839, took out a patent for the pneumatic lever, and later a patent for electric action. In France, where he remained till 1870, he repaired and built many organs. At the Paris Exhibition of 1855 a gold medal was bestowed upon him and the Cross of the Legion of Honor. The war causing him to leave France, he went to Dublin, and in this period built organs for cathedrals at Cork and Dublin. Barker's invention of the pneumatic lever brought about a revolution in the whole art of organ building.

Barnard, Mrs. Charles (pen name, Claribel). 1830-1869.

English song-writer. Her maiden name was Charlotte Alington. In 1854 she married Mr. C. C. Barnard. After 1858 she published many popular ballads under the name of Clairbel, among the best known being Come Back to Erin; and We'd Better Bide a Wee. She also wrote quartets, trios, duets and some light piano music and published some volumes of poems.

Barnby, Sir Joseph. 1831-1896.

English organist, conductor and composer. Showed great talent for music early. Sang in the choir of York Minster when seven, began teaching at ten, was an organist at twelve and musicmaster at a school

at fourteen. At sixteen he entered the Royal Academy of Music, where he studied for two years, after which he was organist, successively, of a number of different churches. In 1867, Barnby's Choir was established. This choir gave oratorio concerts from 1869 to 1872, when it was united with Gounod's Choir, under the name of the Royal Albert Hall Choral Society. It is now known as the Royal Choral Society. From 1875 to 1892 Barnby was precentor of Eton, in which position he had great influence on the musical education and taste of the upper classes. He conducted the London Musical Society from 1878 to 1886, and the Royal Academy of Music concerts from 1886 to 1888. In 1892 he was elected principal of the Guildhall School of Music. For fifteen years, from 1861 to 1876, Barnby was musical adviser to the music-publishing firm of Novello. In 1892, he was knighted and in the same year he conducted the Cardiff Festival. Barnby's compositions consist of an oratorio, Rebekah; a psalm, The Lord is King; a large number of services, anthems, part-songs, pieces for the organ, many songs and two hundred and fifty hymns. Barnby's beautiful arrangement of Sweet and Low is well known and is a great favorite. He introduced more new and great musical works to the English people than any other musician.

Barnett, John. 1802-1890.

Noted English dramatic composer, vocal teacher and song-writer. Although he was born in England, his mother was a Hungarian and his father a Prussian, belonging to the same family as Meyerbeer, whose name Bernhard Beer was changed to Barnett Barnett, when he settled in England. The son showed unusual musical abilty very early and on account of his fine voice, was placed, at the age of eleven, under the care of F. J. Arnold, proprietor of the Lyceum, who provided him musical instruction in return for his services as a singer. While under Arnold he composed a mass and some light pieces, one of which, The Groves of Pomona, was published and favorably spoken of. After finishing with Arnold, he studied the piano and harmony with Perez Ries. His first dramatic composition was the musical farce, Before Breakfast, produced at the Lyceum, in 1825,

and which was highly successful. In 1832, Barnett became music-director of the Olympic Theatre, for which he wrote a large number of musical dramas. In 1834 he published a fine collection of beautiful songs, called Lyrical Illustrations of the Poets, and a little later, Songs of the Minstrels and Amusement for Leisure Hours. In this same year, one of his best works, an opera, The Mountain Sylph, was produced at the Lyceum with the greatest success. After spending some time in Paris, Barnett returned to London and brought out his opera, Fair Rosamond, which was not successful, though containing much beautiful music. He was married in 1837 and went with his wife to Frankfort, to study harmony and composition. A symphony and two quartets, which have never been published, were written while in Frankfort. In 1838 he returned to London, where, in 1839, he produced his opera, Farinelli, which is probably his best work. At this time he joined Morris Barnett in an attempt to found an English Opera House but the venture was not a success. Barnett settled at Cheltenham, in 1841, as a vocal teacher and built up a large business. In the latter part of his life he spent some years in Germany and Italy for the purpose of educating his children, but he died in England in 1890. Beside the works already mentioned Barnett wrote about twenty dramatic musical pieces; five operas; an oratorio, The Omnipresence of the Deity; also two unfinished oratorios; a symphony; two string quartets; and about four thousand songs. While at Cheltenham, he published a pamphlet called, Systems and Singing Masters, and also a School for the Voice. The production of his opera, The Mountain Sylph, is said to have been the commencement of an English dramatic school of music.

*** Barnett, John Francis. 1837-**

A gifted English composer and pianist. Son of the late Joseph Alfred Barnett, professor of singing. His first teacher on the piano was his mother, who had been a pupil of Sterndale Bennett, and with her he studied until he was placed under Dr. Wylde. When fourteen years old he won the King's Scholarship at the Royal Academy of Music, and two years later he won the same scholar-

ship again. He appeared in public for the first time at the New Philharmonic concert, in 1853, when he played Mendelssohn's Concerto in D minor, the celebrated Spohr being the conductor. In 1856 he went to Germany and, after studying privately with Hauptmann for several months, entered the Leipsic Conservatory, where he continued his contrapuntal work with Hauptmann, studied composition with Julius Rietz and the piano with Moscheles and Plaidy. After two years at Leipsic he was engaged to play a piano concerto at the Gewandhaus concerts. After returning to London he taught the piano in the London Academy of Music and in 1883, was appointed professor in the Royal Academy of Music. He began composing in 1864 with a symphony and a little later, at the request of the committee for the Birmingham Festival, he produced a cantata, The Ancient Mariner. This, with Paradise and the Peri, which he wrote for the same committee in 1870, were very successful and have been performed many times. His orchestral suite, The Lay of the Last Minstrel was produced at the Liverpool Festival in 1874. His oratorio, The Raising of Lazarus, which he composed in 1873, was perhaps his most important work. Other successful productions were his overture to Shakespeare's Winter's Tale; his oratorio, The Good Shepherd; the cantatas, The Building of the Ship, and the Wishing Bell. Since 1880, Mr. Barnett was written the following works for the piano; Musical Landscapes; Home Scenes; Sonata in E Minor; The Flowing Tide; The Dream Maiden; and Valse Brillante. Beside these he wrote the pastoral suite, The Harvest Festival; and several other orchestral pieces; other part-songs and many songs. Mr. Barnett is at present a professor at the Royal College of Music and the Guildhall School of Music. In the autumn of 1906 he brought out his autobiography, on which he had been employed for nearly three years. It is entitled Musical Reminiscences and Impressions.

Barry, Charles Ainslie. 1830-

English writer and composer, considered of advanced views. Charles Barry was born in London, and educated at Rugby and Cambridge. He studied music under Walmisley, and later worked at the Cologne Conservatory and also at Leipsic and Dresden. His writings on the compositions of the advanced school of music are authoritative. For several years he was editor of the Monthly Musical Record, and in 1886 was secretary of the Liszt Scholarship Fund. He is the author of several songs and pieces for the piano; a Festival March; a symphony; and other orchestral pieces.

Barth (bärt), Karl Heinrich. 1847-

A German pianist. He is noted for his interpretation of classical music and holds a high place as an ensemble player. He was born at Pilau, Prussia, the son of a teacher, and received his first instruction from his father, beginning the piano when he was only four years old. He studied under Steinmann, in Potsdam, and in Berlin was a pupil of von Bülow. Bronsart, also, was one of his teachers, and for a short time he received instruction from Tausig. At the age of twenty-one, he was appointed a teacher in the Stern Conservatory at Berlin, and three years later became professor at the Berlin Hochschule. In England and Germany he has enjoyed great success on concert tours. The Trio-Concerts given by Barth, the celebrated violinist De Ahna, and the celebrated violoncellist Hausmann, won well-deserved renown. Herr Barth held the position of pianist to the Emperor Frederick.

Barth, Richard. 1850-

German violinist and director. In his youth he suffered an accident to his left hand that made it difficult for him to continue the career of violinist on which he was started, but with an adapted violin he learned to finger with the right hand and bow with the left, and in spite of disadvantages he became a violin virtuoso. He was born at Grosswanzleben in Saxony, studied at Magdeburg, and for four years was under Joachim. He held the post of University Music Director at Marburg, and later became conductor of the Philharmonic concerts at Hamburg and the Singakademie in that city. He is the author of songs and several quartets for strings.

Barthélemon (bär-tā-lü-môn), François Hippolyte. 1741-1808.

Violinist and composer, of French and Irish parentage. He was born at Bordeaux, his father being a French officer and his mother an Irish lady. While serving as an officer in the Irish Brigade, Barthélemon came under the influence of the Earl of Kelly, who persuaded him to change the career of soldier for that of musician; a fortunate change, for he became one of the most noted violinists of his time and a very successful composer. Called to be leader of the opera in London, he settled in England in 1765 and most of his professional life was spent in that country. In 1776 he married a singer, Miss Mary Young, who accompanied him on his professional tours. They made a tour through Germany, Italy and France, in 1766 and 1777, and in 1784 visited Dublin. Barthélemon is the author of songs, duos and concertos for the violin, various quartets for stringed instruments, organ preludes, and studies for the piano. He wrote the music for the oratorio Jefte in Masfa; the operas Pelopida, and Le Fleuve Scamandre; and the music for several dramatic pieces. He set to music the well-known hymn, Awake, My Soul.

Bartholomew, Mrs. Ann Shepard (Mounsey). 1811-1891.

An English composer, organist and pianist. Born in London and studied there under J. B. Logier. Attracted the attention of the musician Spohr, when he visited London and is mentioned in his autobiography. After 1828 she was organist at several London churches, at the last of which, St. Vedast's, Foster Lane, she remained nearly fifty years. In 1834 she became an associate of the Philharmonic Society and in 1839 a member of the Royal Society of Musicians. From 1843 until 1848 she gave a series of classical sacred concerts, at one of which, Mendelssohn's Hear My Prayer, was given for the first time. In 1853, Miss Mounsey was married to William Bartholomew, a musical writer and critic, well known by his adaptations of Mendelssohn's works. After her marriage Mrs. Bartholomew was in London, teaching the organ, piano and harmony, and engaged in composition. Her works are an oratorio, The Nativity;

a sacred cantata, Supplication and Thanksgiving; Sacred Harmony, consisting of a large number of sacred compositions and hymns; also many part-songs and songs and pieces for the organ and piano.

Bartlett, Homer Newton. 1845-

American organist, pianist and composer. His musical talent developed very early. At the age of five he played on the violin and appeared in concerts at nine. Began studying music in earnest at sixteen and worked for over seven years. Has been organist in several churches in New York and vicinity. Is now organist of the Madison Avenue Baptist Church of New York. His compositions and arrangements, which are over two hundred in number consist of orchestral works, pieces for the organ, piano and violin, cantatas, an unpublished opera and oratorio, and quartets, anthems and songs. His best known works are probably his Grande Polka de Concert and the cantatas, The Last Chieftain, and Autumn Violets.

Basili (bä-zē'-lē), Francesco. 1766-1850.

Italian composer and chapelmaster. His father was chapelmaster at Loreto, and he also was a composer. Francesco was born at Loreto, and on the death of his father went to Rome to continue the study of music. In Rome he was a pupil of the famous church composer and papal chapelmaster, Jannaconi. While still very young, Basili became chapelmaster at Foligno, and later was conductor at Macerata and Loreto. In 1827, he was appointed director of the Milan Conservatory, and in 1837 was called to St. Peter's, Rome, as chapelmaster, a post he held thirteen years, the remainder of his life. Basili wrote many and various compositions; much church music, psalms, motets, masses, a Miserere, an oratorio, and a Requiem for Jannaconi, and other works; symphonies; songs; and music for the piano; and was the author of many operas. Biographers are given to dwelling on the fact that Basili, while director of the Milan Conservatory, refused admission to Verdi, on the ground that the latter lacked the special aptitude requisite for the gift of a scholarship.

Bateson, Thomas.

English musician and organist. Noted for his madrigals. The dates of his birth and death are unknown and nothing can be found of his early history. He became organist of Chester Cathedral probably, in 1599, and sometime between 1608 and 1611 went to Ireland, where he was made organist to Christ's Church Cathedral, Dublin. He received the degree of Bachelor of Music from Dublin University and is supposed to have been its first musical graduate. Bateson is known entirely by his madrigals, though he also wrote sacred music. His First Set of English Madrigals for three, four, five and six voices was published in 1604 and the Second Set of Madrigals in 1618. He also published a Set of Madrigals in praise of Queen Elizabeth. These madrigals gave Bateson a high place among composers of his time.

Batiste (bă-tēst), Antoine Edouard. 1820-1876.

French organist and composer. Son of Batiste, the well-known comedian. Studied at the Paris Conservatory and while there gained eight prizes. Before he finished his course at the Conservatory he was appointed deputy professor of the Solfeggio Class, afterward being professor of the Male Choral Class and of the Joint Singing Class. From 1842 until his death he was organist in Paris churches. His compositions for the organ consist of offertories, sonatas, fugues, fantasias and voluntaries. He also wrote piano music and songs. Batiste was considered one of the best of modern performers on the organ. His compositions, although somewhat showy, are considered very good. He was very clever in producing orchestral effects on the organ. His most substantial work, however, was as a teacher and writer. His works on harmony and method and his diagrams for reading music are especially good.

Battishill, Jonathan. 1738-1801.

English composer and organist. At the age of nine he became a chorister in St. Paul's Cathedral, under William Savage, and was later his pupil. He became one of the best performers on the organ in the country and in 1764 became organist of several united London parishes. Battishill

composed with Michael Arne the music for the opera of Almena and in the same year, 1764, produced alone the music for a pantomime, The Rites of Hecate. He also wrote much church music, many glees, catches and songs and many hymns and psalm tunes. Battishill's church music was considered among the best of his time and is especially marked for its strength and vigor. One of Battishill's popular songs was Kate of Aberdeen, written for Ranelagh Gardens.

Bazin (bă-zăñ), François Immanuel Joseph. 1816-1878.

French dramatic composer. Born at Marseilles. Studied the organ, harmony and composition at the Conservatory of Paris, taking six prizes between 1836 and 1840. After the performance of his cantata, Louise de Montfort, in 1840, Bazin went to Rome, where he remained three years, composing while there a Solemn Mass; the oratorio La Pentecote; and the psalm, Super Flumina Babylonis. These works were performed in 1843 by the Philharmonic Society of Rome. Bazin returned to Paris and was professor of harmony at the Conservatory, under Auber, then director. Later he was professor of singing and when Ambroise Thomas became director of the Conservatory in 1871, Bazin took his place as professor of composition. In 1872 he was made a member of the Academy. Beside the works already mentioned, Bazin composed nine operas, most of them comic, among which are Le Trompette de M. Le Prince; La Nuit de la Saint Sylvestre; Madelon and Le Voyage en Chine. He also wrote a number of part-songs and a Course in Harmony, Theory and Practise for the students of the Conservatory.

Bazzini (băd-zē'-nē), Antonio. 1818-1897.

Noted Italian violinist and composer. Studied at Milan and at seventeen was director of music at the Church of St. Filippo, Brescia, for which he wrote masses and vespers. In 1836 he played for Paganini, who advised him to travel. This he did, from 1840 to 1845, visiting most of the European countries with great success. When he visited Leipsic he staid some time, becoming very

enthusiastic over German music. From 1852 to 1864 Bazzini lived in Paris, where he gave many concerts, also visiting England during this time. In 1864 he returned to Brescia and gave his entire time to composition. He was appointed professor of composition at the Conservatory of Milan in 1873, and was made director of that school in 1883. Bazzini's compositions are rather unique, in combining the grace and melody of Italian music with the thoroughness and harmony of the German. He wrote an opera, Turandot, which was unsuccessful; two cantatas, The Resurrection of Christ, and Senacheribo; made beautiful settings of a number of songs; wrote overtures to Saul and King Lear; composed a symphonic poem, Francesco da Rimini; and also much music for the violin and stringed instruments. Among these last are probably his best work, his three quartets and a quintet for strings.

Beach, Mrs. H. H. A. 1867-

American composer and pianist. Born in Henniker, New Hampshire, of colonial ancestry. Her maiden name was Amy Marcy Cheney. Her musical ability, which she inherited from her mother's family, showed itself at a very early age. At the age of two she was able to sing Handel's See the Conquering Hero Comes, and at four began composing little pieces, which she was able to play correctly. When six years old she began studying with her mother and was soon able to play difficult music, including Beethoven and Bach. At seven she played in public several times in New Hampshire. When she was eight, her parents took her to Boston to begin her musical studies in earnest. She first attended Mr. W. L. Whittemore's private school, where she made great progress, and afterward studied under Mr. Ernest Perabo; Junius W. Hill, of Wellesley College; and Carl Baermann. Almost all of her work in harmony, composition, counterpoint and orchestration was done alone. In 1883, at the age of sixteen, she made her debut in Boston as a pianist. Her success was such, that the same year she gave several recitals and the next year she played with the Boston Symphony Orchestra and the Thomas Orchestra. Since then, she has appeared in all

the large cities of the country, often giving entire programs of her own works. In 1885 she married Dr. Beach and has since lived in Boston. Mrs. Beach's large works are her Gaelic Symphony, first given in Boston in 1896; a Mass in E flat, sung at the Handel and Haydn Society of Boston in 1892; a Festival Jubilate, composed for the dedication of the Woman's Building at the Columbian Exposition in 1893; also three cantatas, The Rose of Avontown; The Minstrel and the King; and Sylvania. Her piano works are many, some of the most important being a Cadenza to Beethoven's C minor concerto; a Valse Caprice; Danse des Fleurs; Menuet Italien, and Barcarolle; six duets, called Summer Dreams; a concerto in C sharp minor; a Bal Masque Waltz; and a Children's Carnival and Children's Album. For violin and piano she has composed a Romance; a sonata; Berceuse; Mazurka; and La Captive. Of songs she has not been sparing, having written over sixty, many of them very beautiful. Some of the best known are Dark is the Night; Across the World; My Star; Fairy Lullaby; Hymn of Trust; Spring; A Secret; Empress of the Night; and Wilt Thou Be My Dearie. She also wrote a cantata, The Sea Fairies; and an aria, Jephtha's Daughter.

Beard, John. 1716-1791.

A distinguished English tenor singer, for whom Handel composed the great tenor parts in Judas, Jephthah, Samson, The Messiah, and Israel in Egypt. He began life as a chorister, and made his first appearance as a tenor singer, also as a Handelian singer, at Covent Garden Theatre, London, in 1736. The following year he sang at Drury Lane in the opera, The Devil to Pay. Beard retired from the stage for a season, after his marriage to Lady Henrietta Herbert, daughter of the Earl of Waldegrave. He was engaged regularly at Drury Lane a number of years, and several seasons at Covent Garden, was very popular with Londoners, and first became a favorite by his style of singing Gaillard's hunting song, With Early Horn. Lady Henrietta died in 1753, and six years later he married the daughter of John Rich, proprietor of Covent Garden. From 1761 to 1767

Beard

Beard was proprietor and manager of Covent Garden. In the latter year he retired from public life, his retirement caused by an increasing deafness. He made his last appearance in public in the opera, Love in a Village. The exact date of Beard's birth is not known, but he lived to be considerably over seventy. In private life he was very highly esteemed.

Beaulieu (bōl-yŭ), Marie Désiré. 1791-1863.

French composer and writer on musical subjects. His real name was Martin, his father being an army officer of Niort. Beaulieu was born in Paris and studied at the Conservatory there under Kreutzer, Méhul and others. In 1810 he won the Grand Prize, but he did not take the five years of travel which it gave him but settled instead at Niort. In this place he founded quartet meetings and a Philharmonic Society in 1829, which became the Association Musicale de l'Ouest. This Society became one of the most successful musical organizations in France and through the energy and ability of its founder did much for musical culture in that country. Festivals were held each year, in different French cities, where the best musical compositions were performed. Beaulieu also founded, in 1866, a vocal society in Paris, called La Société de Chant Classique. At his death he left his fortune to endow both of these organizations. Beside his critical writings on musical subjects, Beaulieu composed a large number of works, some of the most important of which are the operas, Anacréon, and Philadelphie; the lyric pieces, Jeanne d'Arc, and Psyché et l'Amour; the oratorios, l'Hymne du Matin, l'Hymne de la Nuit and L'Immortalité de l'Âme. He also wrote orchestral works, hymns, masses and songs. His best work was, probably, a Requiem, composed in 1819, for the death of Méhul.

Becher (bĕkh'-ĕr), Alfred Julius. 1803-1848.

Teacher, editor and composer. He was born, of German parentage, at Manchester, England, and met his death at Vienna, in which city he was tried by court-martial for political offenses and condemned to death. He left England in his childhood and

Becker

went to live in Germany. Was trained for the profession of law, and practised for awhile at Elberfeld. He studied music at Heidelberg, Berlin, and elsewhere, and in 1840, was appointed teacher of harmony at the London Royal Academy of Music. The following year Becher moved to Vienna, where he served as musical critic of the Wiener Musik-Zeitung and the Sontagsblätter. Of extreme revolutionary views, as editor of Der Radikale, he came under the ban of the Government, and was shot by order of the court-martial. He is the author of many songs and pieces for the piano, and of the two pamphlets, Jenny Lind: eine Skizze ihres Leben; Das niederrheinische Musikfest, æsthetish u historisch betrachtet.

Beck, Johann Heinrich. 1856-

Born in Cleveland, Ohio. His parents were Germans. Began studying, when very young, on the violin. Went to Leipsic in 1879, and studied the piano, violin and viola, also theory and composition under Reinecke, Jadassohn, Richter and others. When he returned to America, in 1882, he settled in Cleveland where he has since lived as a teacher and violinist. He organized the Schubert Quartet of Cleveland. His works consist of a cantata on Bayard Taylor's Deukalion; overtures to Byron's Lara and to Shakespeare's Romeo and Juliet; an unfinished music-drama, Salammbô; several compositions for strings, violin music and songs. He has been called by some, "the greatest of American composers." His music is all in manuscript. Although much of it has been performed, none of it has yet been printed. Several of his works, which were given in Germany, won great favor.

Becker, Albert Ernst Anton. 1834-1899.

Talented German composer. Studied first at Quedlinburg, where he was born, and later at Berlin. Became teacher in Scharwenka's Conservatory in Berlin in 1881, and in 1891 became conductor of the Cathedral choir of Berlin. His first success as a composer was gained in 1861, when his Symphony in G minor was awarded a prize by a musical society in Vienna. His other compositions of note are a Mass in B minor; Reformations cantata; an oratorio; some orchestral and

organ music; many songs and an opera, Loreley, which is in manuscript.

Becker, Carl Ferdinand. 1804-1877.

German writer, organist and composer. In Germany was esteemed most for his writings. Of these mention should be made of the following: Systematisch-chronologische Darstellung der Musiklitteratur; Die Hausmusik in Deutschland im 16, 17, and 18 Jahrhundert; and Die Tonwercke des 16 and 17 Jahrhunderts. His work is valued for its accuracy. He was a skilled bibliographer. Becker's extensive collection of music, which contained many rarities, he bequeathed to the city of Leipsic. He was born and died in Leipsic, and was organist and professor at the Leipsic Conservatory. He studied the piano under Schicht and Schneider, and at an early age played the piano in public. Later Becker devoted more attention to the organ, and became organist of the Church of St. Peter, and afterward of St. Nicholas Church in Leipsic.

Becker, Hugo. 1864-

Celebrated contemporary German violoncellist, son of Jean Becker, the violinist. He was born at Strasburg, and after some study under his father, had the benefit of the instruction of various distinguished teachers, Friedrich Grützmacher, Piatti and others. His first public appearance was at the Leipsic Gewandhaus; this was followed by successful concert tours with his father. In 1882 he was appointed violoncellist in the opera orchestra at Frankfort, and here became a member of the well-known Frankfort Quartet, led by Hugo Heermann. He makes extensive tours, is a renowned soloist and chamber-music player and one of the foremost violoncellists of the day. Though most of his time is occupied with his career as player, he teaches part of the year at the Conservatory in Frankfort.

Becker, Jean. 1833-1884.

An eminent German violinist and founder of the famous Florentine Quartet. He also composed some music for the violin. He was born at Mannheim, Germany, received his early instruction from the leader of the Mannheim Orchestra, and studied later in Paris. Becker was very young when he began to play in public, and was made leader of the Mannheim band while still a lad. At the age of sixteen he was playing with great success in Paris, and shortly afterward appeared in London as a virtuoso. Following brilliant concert tours through Europe, he settled in Florence in 1866, and here founded the Quartet which became famed throughout the world. The members were Becker; the Italian musicians, Masi, second violin, and Chiostri, viola; and the German violoncellist Hilpert, who in 1875 was replaced by Spitzer-Hegyesi. After the Quartet was dissolved in 1880, Becker made very successful tours with his children, his daughter Jean, an excellent pianist; and his sons Hans and Hugo, the former a fine viola player, the latter a talented violoncellist.

*** Becker, Ludwig. 1873-**

Contemporary German violinist, who now resides in America. He plays first violin in the Thomas Orchestra, Chicago, and is head of the violin department of the Bush Temple Conservatory, Chicago. He was born at Kronenberg, Germany, and at the age of six showed a great love for the violin and under a local teacher made rapid progress in the study of this instrument. At the age of fourteen he was awarded a five-years' scholarship at Dr. Hoch's Conservatory in Frankfort, and here was a pupil of Professor Hugo Heermann. At the age of sixteen he played first violin at the Museum concerts in Frankfort under the direction of Brahms, Richard Strauss, Motl, Weingartner and Kogel, and later held the post of concertmaster at Kroll's Theatre, Berlin. In 1896 he left Berlin for America, having accepted Theodore Thomas' invitation to fill the position of first violinist with the Thomas Orchestra. He was appointed second concertmaster of this organization in 1904, and for several seasons has appeared as soloist with the famous orchestra.

Beer (bār), Joseph. 1744-1811.

Remarkable clarinettist and writer of music for that instrument. At the time of his death, which occurred at Potsdam, Joseph Beer held the post of Royal Prussian chamber-musician. He was born at Grünwald, Bohemia. During the Seven Years' War, he

served as a field-trumpeter, in both the French and Austrian Armies. In Paris, in 1771, he took up the clarinet, became the best player of his day, and was greeted everywhere he went with the greatest enthusiasm. He traveled in various countries of Europe, Russia, Italy, Hungary and Holland. Among his compositions are concertos, duets and variations. Joseph Beer greatly improved the clarinet by the addition of a fifth key. As a player he was noted for his power of expression as well as his mastery of the instrument.

Beethoven (bāt'-hō-fĕn), Ludwig van. 1770-1827.

Beethoven, born in the year 1770, came into the world in the beginning of a new era, a period of change and overthrow. During his boyhood, America established her freedom, in his manhood, in France were uttered the three words that vibrated round the world. In his art and in his life Beethoven stood for freedom, with no hampering of conventions.

Ludwig van Beethoven was born at Bonn, on the Rhine, December 16 or 17, 1770, on his father's side being of Flemish blood. The grandfather, also Ludwig, a native of Antwerp and descendant of an old Flemish family, had come to Bonn to take the position of Court musician in the service of the Elector of Cologne, and from 1761 to 1763 was music-director at the Court. A French writer, M. Theodor de Wyzewa, in a study of Beethoven's heredity describes the grandfather thus: "Great energy and a high sense of duty were combined in him with a practical good sense and a dignity of demeanor that earned for him, in the city he had entered poor and unknown, universal respect. His musical knowledge and ability were considerable; and although he was not an original composer, he had frequently to make arrangements of music for performance by his choir." His wife, whose maiden name was Maria Josepha Poll, having developed a passion for drink soon after her marriage, was finally confined in a convent and kept there the remainder of her life. Their son Johann, Beethoven's father, the very opposite of good old Ludwig, is dismissed by M. de Wyzewa with these words—"a perfect nullity,

. . . idle, common, foolish." Beethoven's mother, to whom he was very much attached, was a woman of tender nature and strong affection. Daniel Gregory Mason, in his book on Beethoven, gives this summary: "If, to begin with, we eliminate the father, who, as M. de Wyzewa remarks, was an 'absolute nullity and merely an intermediary between his son and his father, the Flemish music-director,' we shall find that from the latter, his grandfather, Beethoven derived the foundation of his sturdy, self-respecting and independent moral character, that from his mother he got the emotional sensibility that was so oddly mingled with it, and that from his afflicted grandmother, Maria Josepha Poll, he inherited a weakness of the nervous system, an irritability and morbid sensitiveness, that gave to his intense individualism a tinge of the eccentric and the pathological."

Ludwig was the second of Johann's seven children. The father, indulgent to himself, was a stern taskmaster to others. Early recognizing that little Ludwig possessed unusual musical ability, with shrewd intent of developing a musical prodigy he kept him, often weeping, to his practise. Ludwig was made to begin the study of music when not yet four years old, the father giving him lessons on violin and clavier. When the boy was nine years old, he was turned over to Pfeiffer, a tenor singer, and received instruction from him, more or less regularly, for a year. He also studied the organ, under the Court organist, Van den Eeden, an old friend of the grandfather's, and at the age of eleven came under the influence of Christian Neefe, who succeeded Van den Eeden as organist at the Court. Neefe immediately noticed the promise of his pupil, and prophesied that if he kept on as started he would become a second Mozart. When only twelve, Beethoven could play the greater art of Bach's Well-tempered Clavier, a performance none but the initiated can rightly appreciate. When he was not yet twelve years old Ludwig acted as chapel organist during Neefe's absences, an important though unpaid post. When Neefe was given charge of secular music also at the Court, Beethoven, then only a little over twelve, was appointed cembalist of the orchestra; as he was always obliged

to attend rehearsals and performances, he gained valuable practise and experience. When he was fourteen, he was given the appointment of second Court organist with a salary of 150 florins (about $63), and every morning played the organ at six o'clock mass. During the year he studied violin with Franz Ries, and continued trying his hand at composition. While the compositions of this period were not of much value, the improvisations were, and he began to be spoken of as one of the best piano-players of his day. In 1787 he made his first journey to Vienna, where he met Mozart and played before that master so effectively, extemporizing on a subject given by Mozart, that the latter remarked to a companion: "Pay attention to him. He will make a noise in the world some day."

Beethoven was recalled from Vienna by the serious illness of his mother, who died of consumption, July 17, 1787, when Ludwig was in his eighteenth year. The following were dark days; death visited the Beethoven home again and the burden of the family, the harsh, dissolute father, weighed heavily upon Ludwig. The father's pittance was small, and the son had to give lessons to help in the general support, though teaching was ever distasteful to him. But this gloom and depression were brightened by the coming into his life of new friends, the family of Stephen von Breuning, a fellow-pupil under Franz Ries. This cultivated, hospitable family, in welcoming young Beethoven to their circle, opened up a new world for him. Madame von Breuning was a woman of much tact and intelligence, intimacy with whom awakened in the boy an interest in the classics and in German and English literature. On their side, they delighted in his playing, especially in the improvisations and the friendship was of mutual pleasure and benefit. He gave lessons to the daughter Eleanore, to whom some of his later compositions were dedicated and with whom he kept in touch after leaving Bonn. Another important friendship of this time was that with a young noble, Count Waldstein, an enthusiastic amateur musician. They were on terms of close intimacy, Waldstein in as delicate a manner as possible assisting Beethoven not only pecuniarily,

but in every way in his power. It is thought Count Waldstein's influence was what induced the Elector of Cologne to awaken at last to recognition of Beethoven's rare ability, which recognition resulted in his finally being sent to Vienna.

When only nineteen Beethoven had to take the place — he had long borne the burden — of head of the family; his drunken father being now so irresponsible that the decree was issued that part of his salary be paid over to Ludwig. Beethoven was at this time working hard on his studies and making great progress as Court musician, his chief recreation being long walks in the country, of which he was passionately fond. In 1788, the Elector established at Bonn a national theatre modeled after the one maintained at Vienna by his brother, the Emperor Joseph, and here both opera and drama were produced. The orchestra, in which Beethoven played second viola for four years, included a number of illustrious musicians, among these Franz Ries, Andreas and Bernhard Romberg, and Christian Neefe, who was pianist and stage manager. Association with these artists was of greatest value, and inspiration, the listening to noteworthy opera and play representing the best in literature. In 1792, Haydn, passing through Bonn, heard a cantata of Beethoven's, which he warmly praised and added to the praise the suggestion that the author be allowed opportunity for further study. The Elector shortly arranged that Beethoven depart for Vienna on this mission and in November, of 1792, he left Bonn, not to return again. The Bonn days end with Beethoven twenty-two years old.

The compositions of these days are, relatively, of inconsiderable importance; a few songs a rondo; a minuet; three preludes; a trio and three quartets for piano; a string trio; four sets of piano variations; a rondino for wind instruments; the Ritter ballet with orchestra; and a few other works. Beethoven's creative powers developed slowly. Grove says, "If we compare them (his composition up to this time) with those of other composers of the first rank, such as Mozart, Schubert, or Mendelssohn, it must be admitted that they are comparatively few and unimportant . . . . . Against Mozart's twenty-eight operas,

cantatas, and masses for voices and full orchestra, composed before he was twenty-three, Beethoven has absolutely nothing to show."

In Vienna, musical center of the world, Beethoven was to spend the remainder, and the greater part of his life. He arrived late in the autumn of 1792, and as soon as he was established began lessons under Haydn, with whom he remained until January, 1794, though not satisfied with the progress made or the cursory attention given him by the very busy Haydn. On the departure of the latter for England, Beethoven, under Albrechtsberger, continued the study of counterpoint, and under other teachers studied violin and vocal composition. It is interesting to note that neither Haydn nor Albrechtsberger regarded their pupil as one from whom much was to be expected; the latter making the unfortunate prophecy that he would never do anything in decent style; while conservative Haydn, holding to due respect for superiors and for established rules, looked with disapproval on the young man's independence of thought and manner, and in ridicule nicknamed him "The Grand Mogul." Appreciation of his playing was quickly yielded by the Viennese. He had brought letters from the Elector and Count Waldstein which gave him introduction to the aristocracy, by whom his extraordinary ability was soon recognized, the doors of many great houses were open to him and his playing, especially his improvisations, created a remarkable sensation among the many cultivated musicians of Vienna society. Rough, blunt, eccentric, Beethoven found himself in the midst of a society made up of people of fashion and culture. Prince and Princess Lichnowsky, both excellent amateur musicians, were among his first friends. They treated him with the greatest kindness and consideration; set aside for him a pension of 600 florins a year, he became a member of their household and in their home his prejudices were respected and his eccentricities condoned. Prince Lobkowitz was a disciple and friend, as was Baron von Swieton, also Count Brunswick, at whose home he was a frequent visitor and on terms of intimacy with the Count's sisters.

The patron, in the day immediately preceding Beethoven, was not an incident in a musician's career but a necessity, and in his day the public concert was uncommon in Austria, musical entertainments being given in the great private houses and at court functions. Vienna, at this time the gayest capital in Europe, was celebrated less perhaps for luxury than as a musical center. The rich Vienna nobleman was par excellence a patron of music. Thayer tells of twenty-one great houses open to Beethoven, nine of these belonging to princes. He numbered among his friends and intimates not only several princely patrons but also not a few court ladies; of these mention should be made of the Princess Odescalchi, the Baroness Ertmann, and the Countess Gallenberg. That he did not adapt himself to the conventions of the polite world about him there is no lack of proof; the adapting and conciliating had to come from the other side.

Of his relations with the fair Viennese, G. A. Fischer remarks: "Beginning with hero-worship on the part of these devotees, the sentiment usually developed into the more intimate relation of friendship or love. The 'Ewig Weibliche' appears constantly in his music and was always in his life. He formed many romantic attachments which may not always have been Platonic, but they were always pure. Beethoven had as chivalrous a regard for women as had any knight of the middle ages." He never married, but evidence would go to show he at one time was engaged to be married to the Countess Therese, sister of the Count of Brunswick. It was during this period that he produced the Fourth Symphony, a work that bespeaks its creator inspired by the "very genius of happiness;" the period, the symphony, in tragic contrast with the later, sad, sordid bachelorhood, the harried household, the uncared-for, lonely state in which his last days were passed. It is looked upon as probable that Beethoven himself broke off the engagement with the Countess, his irritable pride chafing against the secrecy enjoined for fear of the disapproval of the lady's mother. The Countess Therese, too, never married, but interested herself in charitable works, founded in Vienna a home for little children, the first of its kind in Austria and lived to the age of eighty-three.

Beethoven ever begrudged the time he had to spend in teaching; and as soon as he was able to get along without it, gave up lessons, except to a favored few here and there. One of these was the Archduke Rudolph, brother of the Emperor. He began taking lessons in 1804 and a lasting friendship grew up between the two, some of Beethoven's best work being written for Rudolph. The young Archduke was passionately fond of music, and was an excellent performer. Another pupil, Ferdinand Ries, son of the old friend at Bonn, was a protégé over whom the master labored with rare patience and gentleness, and was rewarded by seeing his pupil become one of the most distinguished pianists of the day. Ries also was a faithful friend, and a long-suffering one. He put up with the master's eccentricities, suspicions and rages, and loved him and served him well. Another pupil was Czerny, who began lessons with him at the age of ten, made very rapid progress, and was a favorite pupil. Lessons also were given to a few ladies, the Brunswick sisters, Madame Ertmann and others; but these were given irregularly and not continued as were the lessons to Rudolph, Ries, and Czerny. During the period of his social successes Beethoven was by no means idle. In addition to his playing and some teaching he was much engrossed in study and composition. Three years after his coming to Vienna, appeared his opus 1, consisting of three trios for piano and strings; and shortly after, opus 2, which consisted of three sonatas, dedicated to Haydn, variations and smaller pieces. In this and ensuing work — piano pieces, songs, trios, and quartets — the influence of Haydn and Mozart is markedly shown. But from 1800 on, from his thirtieth year, there is noticeable a change. The beginning of the new century is the beginning of a new era with Beethoven. These days are emphasized by the First Symphony; the oratorio, The Mount of Olives, "reminiscent of Handel and prophetic of Wagner;" and the Prometheus Ballet Music; as well as the Piano Concerto in C minor; the descriptive septet; six string quartets; a string quintet; and four piano sonatas; two grand sonatas, opus 26 and opus 28; and the two sonatas constituting opus 27, one of these the famous one nick-

named by Rellstab the "Moonlight Sonata." The year 1802 saw the completion of the Second Symphony. The following year appeared the wonderful scena for soprano and orchestra, Ah! Perfido, and 1804 saw the completion of the Third Symphony. This heroic symphony, inspired by the republican spirit of the day, was dedicated to Napoleon and was written for him; Napoleon at the time looming as liberator, not as tyrant. Beethoven, living in imperial Austria, was the avowed enemy of imperialism; in Austria, where the name of Napoleon was most odious, he dedicated to him the wonderful Third Symphony. It lay on the master's table all ready to be transmitted to Paris, when the news reached Vienna that the "liberator" had had himself made Emperor. Beethoven in a rage tore from the music the title page with its mistaken tribute, and ever afterward showed strong antipathy for the name of Bonaparte. The symphony was given the title Sinfonia Eroica and dedicated to Prince Lobkowitz, at whose house it was first produced.

Beethoven's work as a whole is divided into three periods, the division not altogether chronological, but made with special reference to style. The second period, Grove designates a "time of extraordinary greatness, full of individuality, character, and humor, but still more full of power and mastery and common sense." To this great period belong, in addition to the works before mentioned, the opera Leonora-Fidelio; the Mass in C; six symphonies, Third, Fourth, Fifth, Sixth, Seventh, and Eighth; overture to Coriolan; Music to Egmont; Piano Concertos in G and E flat; Violin Concerto; The Rasoumowsky Quartets; the quartet for strings in E flat and quartet for strings in F minor; piano trios; twelve piano sonatas, among them the one dedicated to Count Brunswick, the wonderful Appassionata; and the Liederkreis. In this period Beethoven reaches the zenith of his fame and prosperity.

It was in 1813, with the production of his Battle Symphony, that he was acclaimed patriot as well as musician; at the moment the Austrians and Germans were looking for fit expression of their joy over the defeat of the French. This work was suggested to Beethoven by an inventor named Maelzel, who had made him an ear-

trumpet and with whom he was on intimate terms. Maelzel was a man who understood the public taste, and it is evident Maelzel's influence was responsible for the Battle Symphony, which Grove rates as conceived on a "vulgar plan" and containing "few traces of Beethoven's genius." The Battle Symphony, first produced at a benefit concert for the soldiers disabled at the battle of Hanau, made a great sensation; the most distinguished musicians played in the orchestra, desiring to do their part in the patriotic demonstration, and the orchestra was conducted by Beethoven himself. The concert was a tremendous success and was repeated several times, the Battle-Piece always winning great applause. As "Wellington's Victory" it became very popular in England. The work is not placed among the notable Nine Symphonies.

To Beethoven's third period belong the Ninth Symphony; the Mass in D; the last five piano sonatas; and the last five string quartets. This is analyzed by Ernest Walker as the period of "new birth with its strange and sometimes painful struggles, and its steady, persisting reaching up to a supreme, dim ideal; but he (Beethoven) died too soon, and then that particular door in music was shut, and not even Brahms found the key."

Beethoven, the symphonist, is not at his best in the writing of opera. His one opera, Fidelio, which was written to Bouilly's libretto, Leonore, shows a lack of harmony between music and libretto, though the music itself is of marvelous beauty and grandeur. His temperament inclined him to symphonies and masses, the freedom of purely orchestral compositions invited him. Haydn and Bach put their best thought into their sacred compositions; not by preference did Mozart write operas; Wagner, poet as well as musician, was the one with "temperament for opera."

Fidelio, produced at a most unfortunate time, 1805, during the French occupancy of Vienna, was withdrawn after three nights. At any suggestion of revision, Beethoven was enraged, but the diplomacy of friends prevailed in the end and the world was enriched by the third Leonore Overture, which Wagner declares so much more than an overture, "mightiest of dramas in itself." The revised Fidelio-Leonore

was brought out in 1806, and met with some success; again much revision was given and in 1814 it was produced with great success.

Beethoven's first mass, the Mass in C, is one of the best known of all masses. Its appeal is universal, its aim being to stir the soul rather than merely to please with melody. In this composition the ascendency of the orchestra is marked, Beethoven being the first musician to emphasize its importance over the voice in musical expression. The Mass in D, the Missa Solemnis, is, Bach's Mass in B minor excepted, the most colossal work ever written for the Catholic Church. The occasion for which the Grand Mass was originally designed, was the installation of Archduke Rudolph as Archbishop of Olmütz, but the work took years for its completion. Beethoven labored on it from the autumn of 1818 till the spring of 1823.

In 1809, there had come to Beethoven the offer of the post of music-director to the King of Westphalia, Napoleon's brother, acceptance of which meant an assured income of over $1,400 and leisure for composing. Beethoven hesitated about refusing the offer, although it would have been very hard for him to leave Vienna, and very distasteful to accept favors of a Bonaparte. Fearing in the end he might be tempted to accept, three of his friends, The Archduke Rudolph, Prince Lobkowitz and Prince Kinsky, put together an annuity for him of 4,000 florins, nominally $2,000, but in paper money of fluctuating value. This sum became so lessened by the depreciation of paper and loss following the death of a donor, that in his later life Beethoven felt the harassment of poverty and the urgent need of writing for money. To better his financial condition in the days that proved to be the last ones, Ferdinand Ries, in London, labored zealously to awaken interest in the master, with the result, that an invitation came for Beethoven to visit London, with a concerto and symphony for the Philharmonic Society, a large sum being offered as inducement. This project, though not definitely abandoned, was destined never to be carried out.

It may be of interest, to Americans, to read that the Haydn and Handel Society of Boston wrote to Beethoven in 1823, offering him a commission to

write an oratorio especially for its use. Elson relates that Beethoven was pleased with the commission from across the ocean, but adds: "Fortunately, it remained only a project; one shudders to think of the fate of a work of perhaps the caliber of Beethoven's great Mass, or the finale of the Ninth Symphony, handed over to the tender mercies of an American orchestra and chorus in 1823."

Beethoven's choral and solo vocal compositions are comparatively few. The oratorio, the masses, some cantatas, written in his younger days, the setting of Goethe's Meeresstille und glückliche Fahrt, an Opferlied and a Bundeslied, make up the list of his choral works. Of the eighty-three songs with piano accompaniment, there are not many that are to be considered as adding to his fame, although as Walker phrases it, it is "impossible to take up any collection of Beethoven's music without discovering pearls of great price." There is the wonderful song cycle, An die ferne Geliebte; the splendid die Ehre Gottes aus der Natur; the great scena, Ah! Perfido; and the noble Elegischer Gesang.

The larger part of Beethoven's instrumental compositions is in the sonata form. Not counting immature work, the sum of the piano sonatas is thirty-two, many of them belonging with his very greatest work and of the pianist's best treasures. Beethoven's symphonies are nine in number; a small number, yet, as Herr von Eltenheim says, "each represents a world in itself, with an ideal center of its own. Thus, in his first symphony, we are introduced to a little idyll of the heart; the second presents to us a picture of the joyous vigor and amorous strivings of youth; the third suggests a world of daring heroism; in the fourth the wonders of a romantic world are revealed to us; tragical conflict with fate, and eventual victory is the theme of the fifth; while in the sixth we commune with ever-kindly nature; the seventh is a manifestation of joy in human existence; in the eighth the humorous element predominates; and finally, in the ninth, both an inferno and a paradiso of the inmost soul are unfolled before our eyes."

Beethoven's music sounds the height and depth of emotion; beauty and

peace of life — intensity of pain; passionate revolt, tenderness and calm of resignation. He gives strongest contrasts; this is brought out powerfully in the Mass in D. He was the first musician to bring to the fore an enthusiastic appreciation of nature, as he was the first to feel and express the modern social spirit.

It is the popular belief that Beethoven was the originator of program music; Grove calls attention to predecessors in this field, but adds that though Beethoven did not invent it, he raised it at once to a higher level than before, his program pieces having had a great effect on the art. Chief among these are the Pastoral Symphony, the Eroica Sinfonia, the Sonata pathetique, and his Liederkreis An die ferne Geliebte. "The Pastoral Symphony," declares Mason, "of all Beethoven's works ventures farthest into the domain of program music; contains actual imitation of sounds and sights in nature, as the rippling of the brook (strings); the muttering of thunder (contrabasses in their low register); flashes of lightning (violins); the bassoon of an old peasant sitting on a barrel and able to play but three tones; and the song of the nightingale (flute), quail (oboe), and cuckoo (clarinet)." Each movement has a descriptive heading, as Merry gathering of the peasants; Scene by the brook; Rejoicing and thankfulness after the storm, etc.

Of keenest interest to the student of Beethoven is the tracing of the influence upon the master of his forerunners Haydn and Mozart, as of deepest interest the debt owed Beethoven by Schumann, Liszt, Berlioz and Wagner. Hero-worship reached its climax in the feeling Wagner held for Beethoven, to whom he continually pays tribute. At the laying of the foundation stone of the Bayreuth Play House, Wagner spoke thus of what he had received from the master: "I wish to see the Ninth Symphony regarded as the foundation stone of my own artistic structure."

Edward Dannreuther, distinguished musician and critic, calls attention to the fact that though Beethoven was most industrious and enjoyed nearly double the years to work in that Mozart did, he left behind less than one-fourth as much work as either Mozart or Haydn. That Beethoven

was a tremendous, tireless worker is shown in his Sketch-books, several of which have been preserved in their original form, in a notable collection in the British Museum. When he went on his long walks, he always carried a note-book with him, and at night kept one beside his bed. The pages of the books, including margins, are covered close with notes, first impressions being later worked over and over with infinite care and painstaking. He would keep a composition for years before sending it out, destroying much and continually re-writing. The apparent spontaneity of his work really had back of it the most laborious effort and painstaking care.

Joyousness is the characteristic of Beethoven's second period, that Heiterkeit Wagner uses so often in his rhapsody on Beethoven. In the third period this quality is less marked, but still existent.

Beethoven's later life was greatly disturbed by grave family responsibilities, by litigations, financial worries and failing health. His deafness had now become much worse. The last five years of his life all communication with him was carried on by written word. There seems no tragedy of history greater than Beethoven's deafness. He was about twenty-eight years old when the first symptoms asserted themselves, gradually became morbidly sensitive over the threatening infirmity; in that pathetic letter to his brother known as "The Will," written in 1802, one gets a realization of the depth of melancholy into which he was plunged. Wagner gave in seven words an idea of what deafness meant to Beethoven, when he said: "Is a blind painter to be imagined?" With increase of the infirmity he retired more and more into himself. Shut out from the world, he lived the life of the spirit and brought forth works whose dominant note is spiritual exaltation The world profited by his deafness, but the world cannot forget the tragedy of it, Beethoven at the piano his head close to the wooden shell of a resonator, ear-trumpet at ear; Beethoven making failure in the conducting of his opera (1822); Beethoven standing with his back to the thunder of applause greeting his Choral Symphony, turned round by a kindly hand that he may "see" the plaudits he cannot hear.

Irritable, impatient of restraint or intrusion, Beethoven was always harassed by those about him, always moving from one lodging to another. Even in the early days of residence with the Lichnowskies he was not able to endure what few restraints were put upon him by the close association and left their great house for the freedom of a humble lodging outside. After his mother's death he seems never really to have had a home, though a pitiable attempt at one was made late in life. No matter how his work absorbed him, and though he sacrificed everything else to music, throughout his life duty to his family would draw him away from seclusion and absorption. When, in 1812, rumors reached him that gossips were talking about his brother Johann's relations to a woman he had taken for housekeeper, Ludwig hastened to Linz, where Johann lived, used argument and, it is said, physical violence, to enforce the point that the family good name was at stake, and that the young woman must be got rid of. In the end Johann married her. The brother, Caspar Carl, had married a woman of uncertain character, to whom Beethoven always referred as "Queen of Night," and when Carl died he left his son to Ludwig, in a belated feeling of responsibility making provision for a fit guardian for the youth. The mother, very much averse to giving the control of her son to his uncle, began legal proceedings to obtain full control herself. And then followed years of litigation that were very distressing and disturbing to Beethoven. The suit would now be favorable to one side, now to the other, the nephew meanwhile residing with the party winning the temporary success. Beethoven had a passionate sense of responsibility to his dead brother's wish, and made most strenuous effort to keep the boy Carl from his mother's influence. He even went so far as to set up housekeeping. The result, for this most impracticable and impatient of householders, was a cheerless, desolate abode, the master harried by petty trials and details.

The nephew for whom all the sacrifice was being made, ill repaid it all; an undisciplined, wayward lad, he went from bad to worse, causing Beethoven great anxiety and pain. His uncle, noting that he had talent, tried

to make a musician of him, having Czerny give him lessons. He desired also that Carl be a scholar, and carefully watched over his education. But Carl disappointed him ever; when he entered the University and tried for his degree, he failed; at the examinations of the Polytechnic School, where effort was made for him after the University course proved impossible, he again failed. The young man now tried to end his career by shooting himself, and failed here. But through all the trouble and disgrace Beethoven clung to the nephew, his influence mitigated the severity of the police vigilance kept over Carl after the attempted suicide, and he was instrumental in getting him placed as favorably as possible in the army.

Beethoven, the indefatigable worker, died in harness and did not live to enjoy the ease he dreamed some day was to follow after the strain and stress. It was in 1826 that Beethoven's nephew was put in his charge by the authorities, on condition that he be removed from Vienna immediately. Johann Beethoven offered uncle and nephew the hospitality of his country place, and for Carl's sake the offer was accepted. The visit proved a most unfortunate one; Johann's arrogance and pretensions grated hard on Ludwig's sincerity and simplicity and the latter's eccentricities undoubtedly must have been disturbing to Johann's household. The visit terminated abruptly and disastrously, and, on the return journey to Vienna in the inclement December weather, Beethoven suffered from exposure, contracted a violent cold and arrived at his quarters in the city very ill indeed. Difficulty was experienced in getting a physician for him — he had quarreled with the two who formerly attended him — and his condition grew more and more serious. His nephew cared for him at the first, and his friends, as soon as they heard of the illness, hastened to give their services. He lingered on until toward the end of March. During the long illness, Schindler and Stephen von Breuning came daily and the eleven-year-old Gerhard Breuning, Stephen's son, was his constant attendant, while Carl Holz, whose companionship he had been wont to find of much cheer, was a frequent visitor. He tried to work, but weakness forced him to desist,

his last finished work being the B flat Quartet completed in November, 1826. Anxiety about money proved a worry, for he was very loth to draw on his savings. In 1815 he had made his one investment, buying shares to the value of 10,000 florins in the Bank of Austria, and this was carefully guarded for Carl. It was of great help when there arrived at this juncture the sum of $500, sent by the London Philharmonic Society as advance on a benefit concert they were to give.

Carl presently received his army appointment and uncle and nephew parted, not to meet again. Beethoven for years had suffered from trouble with the liver, which now became much aggravated, and several operations were necessary to remove the dropsical accumulations. He grew very weak. On the 23d of March, aware that the end was near, he added a codicil to his will, which provided that Carl be allowed only the income from his estate. On the 24th he received the sacraments of the church, and then began the long death-struggle. Late in the afternoon of the 26th there came a strange storm of hail and snow accompanied by lightning and thunder; the outburst seemed to reach even his dull senses and long-deafened ears, he opened his eyes, threw out his arm as though in defiance, and died. He was but fifty six years old. The funeral, which took place on the 29th, was attended by a multitude; twenty thousand people, it is estimated. Eight musicians carried the coffin, among the torch-bearers surrounding the body being Czerny and Schubert. A choir of sixteen male singers and four trombones alternately sang and played; the music having been originally written by Beethoven for trombones, and arranged for the choir by Seyfried. On April 3 Mozart's Requiem was sung for him, and on April 5 Cherubini's Requiem.

Beethoven the man is most difficult to present, his surface, of almost insane irritability and eccentricity, obscuring the nobility and purity deep down in his character and finding lofty expression in his music. This great genius often appeared a pitiable, ludicrous figure, there being story upon story to illustrate his extreme irritability and absent-mindedness; the books thrown at the servant girl,

the stew over the waiter's head, standing in his night-clothes by the open window in the morning to the enjoyment of the passers-by and perplexed when a friend suggests that he awaken to the peculiarity of this act. He was by turns joyous and morbid, affectionate and distrustful. Witness his love of nature; he ever sought the country at the approach of summer, his best work being done under the inspiration of out-of-doors. In his childlike pleasure in field and wood, he exclaims, "No man on earth can love the country as I do." In sharp contrast to this is his quarrelsomeness and unjust suspicions of friend, as well as foe. He accuses faithful Ries of treachery; parts with Prince Lichnowsky in anger; grossly assails the patient friends, Schuppanzigh and Schindler, when they are making tactful efforts in his behalf; breaks off the precious friendship with Stephen von Breuning and continually insults and rebuffs the tireless Schindler, Beethoven's "Boswell." He was fond of horse-play, a great joker, yet had no relish for the joke turned on himself. To every thing and everybody he gave a nickname — his brother is Asinus; his cook, Frau Schnapps; Prince Lobkowitz, Fitzli Putzli. The oft-told story of the card returned to his arrogant brother is as follows: Johann sends in to Beethoven a card bearing the inscription, Johann van Beethoven, Landed Proprietor; it is returned with this writing on the back, Ludwig van Beethoven, Brain Proprietor. Also a grim humor characterized him, which one writer suggests was a device deliberately assumed to escape mental suffering.

Grove calls attention to how strongly the humorous trait of his character is paralleled in his music; "In the finales of the Seventh and Eighth Symphonies there are passages which are the exact counterparts of the rough jokes and horse-play. . . . The Scherzo of Symphony Number Two, where the F sharp chord is so suddenly taken and so forcibly held, might almost be a picture of the unfortunate Kellner forced to stand still while the dish of stew was poured over his head. The bassoons in the opening and closing movements of Number Eight are inimitably humorous; and so in many other instances."

In appearance, Beethoven was short and broad of shoulder, his head large and covered with a great shock of very black hair, snow-white in later life, his face is universally described as ugly but expressive, his complexion was ruddy, and his eyes his best feature. The expression of his face was generally one of intentness and abstraction, often of gloom. Beethoven, while careless of speech, his education being obtained at a common public institution and carried on only to his thirteenth year, was a man of considerable culture. He was very fond of the Greek classics, could quote passage after passage at length, and was familiar with Goethe, Schiller and other German poets. The English poet Thomson was his favorite, and of Shakespeare he was a loving student.

The strongest characteristic in his life was the sturdy independence, which made it impossible for him to live dependent on a patron. To be sure, the maintenance of this independence was made possible, by the development, in his day, of the art of printing music, making him able, as his predecessors had not been, to depend on the public rather than a patron. He would come and go at the bidding of no prince or sovereign. The incident is often told of his attitude toward royalty as demonstrated in his behavior the day he and Goethe, in company together at Töplitz, met the imperial family — Goethe bowing with all reverence, Beethoven keeping the middle of the road, passing royalty unheeding, head in air. No fear of losing an income kept him from a rupture with Prince Lichnowsky, and after leaving that nobleman he did not again accept a post. He was always falling in love, now with a tailor's daughter, now with Countess or Baroness, but no breath of scandal ever touched his name. Krehbiel dwells on the nobility of his character, the chastity of his mind, the purity of his life. Beethoven was baptized and brought up a Catholic, but in mature life affiliated with no church. Though not a churchman, he was essentially religious. Dannreuther declares that the spirit of Beethoven is as humanizing as the spirit of Sophocles and that Beethoven is an ethical, a religious teacher. A work showing any sensual tendency, such as is noticeable in

Mozart's Don Giovanni was very repugnant to him, and he refused with scorn to set to music anything that came below his ideal. Quoting Dannreuther directly, it is "the austere intensity of his nature which distinguishes Beethoven from Haydn and Mozart on the one hand, and constitutes a sort of elective affinity between him and such men as Sebastian Bach and Michelangelo on the other."

Of his influence as a musician it is said: "By virtue of Beethoven music has become the modern art." "In his hands it has become one of the main elements of esthetical culture, and the reigning art of our day." "There is no sculptor to set beside the Greek, no painting to set beside that of Florence and Venice; no poet has equaled Shakespeare, no musician has rivaled Beethoven."

From the great mass of literature on Beethoven, man and musician, mention should be made of a few of the best works. The authoritative biography is the work of an American, Alexander Wheelock Thayer. Thayer chose to have the biography appear first in German, and as yet there is no English translation. This work attempts no analysis of his music. The article on Beethoven in Grove's Dictionary is analytic, as well as historically accurate. One of the first sympathetic appreciations of Beethoven is found in Berlioz's Voyage Musical and in his A Travers Chants. The life of Beethoven written by his close friend, Schindler, is of very great interest but not entirely reliable; and Beethoven's own letters have intense interest. For the student of the master's method of composition, Nottebohm's contribution is of inestimable value. Attention should be called to Daniel Gregory Mason's, Beethoven and His Forerunners, and to Ernest Walker's, Beethoven, in the Music of the Masters series. Wagner's treatise on Beethoven is of peculiar value, though, as defined by Walker, it is rhapsodical almost to the point of incoherence.

BIBLIOGRAPHY.

Alexander Wheelock Thayer—Ludwig van Beethoven's Leben.
Anton F. Schindler—Life of Beethoven.
Beethoven's Letters.
Beethoven, in Grove's Dictionary of of Music and Musicians.

Gustav Nottebohm—Beethoveniana, Zweite Beethoveniana, Ein Skizzenbuch von Beethoven aus dem Jahre, 1803.
Hector Berlioz—Voyage Musical and A Travers Chants.
Daniel Gregory Mason—Beethoven and His Forerunners.
Ernest Walker—Beethoven.
Wilhelm Richard Wagner—Beethoven.

Belcke (bĕl'-kĕ), Friedrich August. 1795-1874.

Famous trombone player and highly esteemed composer of music for that instrument. As a virtuoso, he introduced the trombone into the concert room. He was born at Lucka, Saxony, his father being an able oboe and flute player, from whom he received his early instruction. From the first Belcke's playing on the trombone was remarkable, and eventually his fame spread far and wide. He became a member of the Gewandhaus Orchestra in Leipsic, and from 1816 to 1858 was chamber-musician at Berlin. Belcke made many tours, traveling extensively on the Continent. The Paris Conservatory presented him with a medal of honor. A brother, Christian Gottlieb, 1796-1875, was a celebrated flute-player.

Beliczay (bā'-lĭ-chä-ĕ), Julius von. 1835-1893.

An Hungarian composer, whose work is not markedly national in character. He is the author of songs, pieces for the piano, and the following works: a Mass in F, frequently performed; three string quartets; an andante for stringed orchestra; a serenade for strings; a trio; two symphonies; an Ave Maria for solos, choir and orchestra. In 1891 he published Part I of a Method for Composition. His death occurred, at Pesth, in 1893. He was born at Komorn, Hungary, and trained for the profession of civil engineer. Studied music under Joachim, Hoffmann and Franz Krenn. In 1888 he was appointed professor of theory in the National Music Academy in Pesth.

Belletti, Giovanni. 1813-

Great Italian barytone, whose career was closely connected with that of Jenny Lind, with whom he toured the United States. He was born at Sarzana, a town in the small Italian

territory of Lunigiana. His musical talent was early evinced, and his father sent the gifted child to the school at Bologna, directed by Pilotti. Belletti studied counterpoint and singing at Bologna, and remained at the famous school until he received his diploma. Although possessing a remarkable voice, Belletti hesitated to go on the stage; but his indecision came to an end when the Swedish sculptor, Bryström, offered to make all preparation for his debut in Stockholm, and in 1838, Belletti appeared at the Swedish capital, in Rossini's Il Barbiere. It was just at this time that Jenny Lind's victorious course was beginning, and she and Belletti started together on the road to fame and riches. Julian Marshall, in Grove, says: "To the influence of Jenny Lind, and to the critical taste of his first audience, as well as to the fine old school of singing in which he had been brought up, he owed the pure style and freedom from vulgarity which, more even than his noble voice, made him the greatest barytone of the century." In Stockholm and London, Belletti sang with Jenny Lind in the operas of Verdi, Rossini, Donizetti and Meyerbeer. Paris applauded him, and he was markedly successful in his own land. When Jenny Lind was engaged by Barnum to tour in the United States, at her request Belletti was engaged to accompany her. He was most enthusiastically received in America, and had full share in the homage paid the Swedish nightingale and her company. After the tour in America, Belletti sang in London until 1863, then, in the height of his career, retired from public life, went back to Sarzana, to a quiet life in the town of his birth.

Belleville - Oury (bĕl-vē-yŭ ōō'-rē), Emilie. 1808-1880.

Accomplished German pianist. Born in Munich. Studied with Czerny and afterward made many and successful concert tours, on one of which she married the violinist Oury in London and lived there for some time, some biographers say for years. She returned eventually to Munich, however, and died there. Schumann has compared her work very favorably with that of Clara Schumann. She composed some piano music and made many transcriptions and arrangements.

Bellini (bĕl-lē'-nē), Vincenzo. 1801-1835.

Celebrated Italian dramatic composer. Born in Sicily. His father, who was an organist, was his first teacher. Later he was sent to the Conservatory at Naples, by a Sicilian nobleman, who was impressed by his talent. Bellini's instruction at Naples was not at all thorough, the Conservatory, under the direction of Zingarelli, being very poorly managed. It is probable that he got his best training from his study alone of the great masters. Bellini began composing very early, his first work being instrumental and sacred productions. Among them was a symphony for full orchestra, two masses, a cantata and several songs. At the age of twenty-four his first opera, Adelson e Salvina, was produced at the theatre of the Conservatory. Babbaja, the manager of the San Carlo Theatre at Naples and La Scala at Milan, was present at this performance and immediately commissioned Bellini to write an opera for the former house. The result was Bianca e Fernando, which was so successful that Bellini received another commission, this time for Milan, and, in 1827, Il Pirata was produced at La Scala and was a brilliant success. These operas of Bellini's, with their simple melodies, were a great contrast to the florid music at that time the fashion in Italy, and they became very popular. In 1833 Bellini went to England, where he remained for a short time, afterward going to Paris, where he settled and was gaining popularity, when his early death, in 1835, cut short his career. The other works of Bellini, besides the operas already mentioned, are La Straniera, which was very successful; Zarra, said to have been a failure; Beatrice di Tenda, also unsuccessful; Montechi e Capuleti, a great favorite in Italy; La Sonnambula, considered his masterpiece; Norma, considered by Bellini his best work and a great favorite with musicians; and I Puritani, his last opera. Bellini's operas are especially noted for their lovely melodies, whose chief characteristics are simplicity, grace and tunefulness. In harmony, orchestration and dramatic effect Bellini's operas are weak, but for the ordinary hearer this is more than balanced by their beauty of

melody. Bellini was buried in Paris, but his remains were afterward removed to Catania, Sicily, his native place, on the forty-first anniversary of his death.

Bemberg (bän-bĕrg), Herman, 1861-

Contemporary composer, whose style is formed after the modern French School. He was born in Buenos Aires, of French parentage, and studied at the Paris Conservatory under Théodore Dubois and Jules Massenet. He is the author of numerous songs; a cantata; La Mort de Jeanne d'Arc; a comic opera, Le Baiser Suzon; the opera Elaine, which was produced in New York in 1894. The last work was very successful in London, with a cast which included Melba, Jean and Edouard de Reszké and Plançon.

Benda, Georg. 1722-1795.

The most celebrated member of a Bohemian musical family, consisting of the father, Hans Georg Benda, who was a traveling musician and performer on several instruments; Franz, his eldest son, who was a violinist and composer; Johann, the second son, who was a violinist and chamber-musician; Joseph, the youngest son, who was also a violinist and was concertmaster to Friedrich Wilhelm II. at Berlin; and Georg, the third son, who was a composer and pianist of considerable ability. From 1742 to 1748 he was chamber-musician at Berlin and afterward was Court conductor at Gotha. Georg Benda's chief claim to notice lies in his melodramas, Ariadne auf Naxos, Medea, Almansor, and Nadine. These were music-dramas in which the words were spoken and the music was left to the orchestra. He also wrote sacred cantatas, masses and many instrumental works, beside a number of operettas.

Bendel, Franz. 1833-1874.

Brilliant Bohemian pianist and composer. Studied in Prague and later with Liszt at Weimar. After finishing his studies he made successful concert tours through Germany and after 1863 taught in Kullak's Academy, Berlin. Wrote concertos, sonatas, études, and fantasias for the piano, in all about one hundred and eighteen works, the best of which are the fantasias on Bohemian folk-songs; also on the themes from Gounod's Faust and Meyerbeer's L'Africaine. He also produced works for the piano, and violin, four masses and a large number of songs.

***Bendix, Max. 1866-**

Great contemporary American violinist, of broad musicianship and wonderful technique. He was born at Detroit, Michigan, and at the age of eight made his first public appearance as a soloist, being considered a wonderful child. In 1878 he played violin in an orchestra under the direction of Theodore Thomas at the Cincinnati May Musical Festival, and in 1879 became one of the first violinists in the Thomas Orchestra. In 1880 he was appointed concertmaster with Maratzek at Cincinnati, later serving as concertmaster with the McCall Opera Company of Philadelphia, and also with the Germania Symphony Orchestra of that city. The season of 1885-1886 he was with Anton Seidl in German Opera in New York and this same year was soloist and concertmaster with the Van der Stucken Orchestra in New York. Following a tour as concertmaster and soloist with the Thomas Orchestra, he accepted the appointment, in 1888, of first professor in the violin department of the Cincinnati College of Music. After a year spent abroad in travel and study, he officiated as concertmaster with the Thomas Orchestra at the Cincinnati Festival of 1890, and the following year accompanied the orchestra on its farewell tour. When the famous organization was transferred to Chicago he received the appointment as concertmaster soloist and assistant conductor, and occupied this post from 1891 to 1896, winning a very large circle of friends and admirers. Max Bendix, on Theodore Thomas' resignation, was unanimously elected conductor of the Theodore Thomas World's Fair Orchestra and President of the World's Fair Orchestral Association. In 1897-1898, the famous ensemble, Ysaye, Marteau, Bendix, Gerardy and Lachaume made a transcontinental tour. On Bendix's return, he organized the Bendix String Quartet, which gave subscription concerts in New York, and later throughout the East. Max Bendix was conductor of the St. Louis World's Fair Orchestra, in 1904, was engaged in 1905 for the

Wagner operas at the New York Metropolitan Opera House, in 1907 was concertmaster and assistant conductor of the Manhattan Opera Company and conducted the Sunday night concerts and opera at the Manhattan Opera House. As a teacher, quartet player, soloist and conductor he is renowned.

Bendl (bĕnt'-'l), Karl. 1838-1897.

Bohemian dramatic composer. Born at Prague. His musical talent developed very early and he studied first with his grandfather. Later he entered the Organ School of Prague, where he studied under Blažek and Pitsch and took the first prize. In 1864, wishing to broaden his musical horizon, he went to Brussels and became second conductor of the opera, but made only a short stay, going on to Amsterdam, where for a brief time he was chorusmaster to the German Opera, then to Paris, but returned to Prague, in 1865, and became director of the male singing society, Hlahol. This position he held until 1879, when he became conductor of the private band of the Baron Dervies in Italy. Bendl aided Dvořák and Smetana in bringing about a general knowledge of Bohemian music. Bendl's most important works are his operas, among the best of which are Lejla; Bretislay a Jitka; Stary Zenich, a comic opera; Černohorci and Dite Tabora, both prize operas; and Karel Skreta. He also wrote a number of orchestral works; an operetta, Indicka Princezna; a D minor mass for male voices; a ballad, Smanda dudak; and about two hundred Bohemian songs and choruses.

Benedict, Sir Julius. 1804-1885.

Born at Stuttgart, where his father was a Jewish banker, but settled in England and became to all intents English, so that but few knew that he was of German birth. Began studying early, working with Hummel at Weimar and later at Dresden with the distinguished pianist, Weber, who not only received Benedict as a pupil, but took him into his home and treated him as a son. In 1823, Benedict, on the recommendation of Weber, was appointed conductor of the Karnthnerthor Theatre, Vienna, where he stayed for two years, after which, he went to Italy as conductor for the San Carlo Theatre, Naples. Here he produced his first opera,

Giacinta ed Ernesto, in 1829, this was followed by I Portoghesi, which was produced at Stuttgart, in 1830, but both of these operas were unsuccessful. Benedict went to Paris, in 1834, and to England, in 1835, where he remained until his death, becoming essentially English and soon being the most famous and fashionable teacher in London. In 1836, Benedict was appointed musical director of the Opera Buffa and produced a work, already given in Naples, called, Un Anno ed un Giorno. In 1837, he was appointed conductor at the Drury Lane Theatre and the next year brought out his first English opera, The Gypsy's Warning. After conducting for Jenny Lind, in 1848, at her first appearance in oratorio in Elijah, he came with her, in 1850, to the United States, directing most of her concerts. Returned to England, in 1852, and accepted a position as conductor at Her Majesty's Theatre and afterward at Drury Lane Theatre. The same year he was appointed conductor of the Harmonic Union. In 1859, Benedict became conductor of the Monday Popular concerts. He also conducted several Norwich Festivals and, from 1876 to 1880, the Philharmonic Society at Liverpool. He was knighted by Queen Victoria and also received a number of foreign orders. Was professor of piano at Trinity College, London, and professor at the Royal Academy of Music. Beside the operas mentioned, his best known works are the operas, The Brides of Venice, The Crusaders, The Lily of Killarney, and the Bride of Song; the oratorios, The Legend of St. Cecilia, and St. Peter; the cantatas, Undine, Richard Cœur de Lion, and Graziella; also piano music; partsongs and many songs. The Lily of Killarney, St. Peter, and St. Cecilia are Benedict's finest and most popular works.

Benelli (bĕn-ĕl'-lē), Antonio Peregrino. 1771-1830.

Italian singer, writer and composer He is the author of considerable church music and some chamber music, but his most worthy work is his Vocal Method, published in 1819, and his Solfeggi. As a dramatic tenor he was very well considered, and later as a teacher. Benelli was born at Forli, studied under Martini's successor, Mattei, and, it is thought, had

for a time the benefit of the instruction of Padre Martini himself. Benelli made his first appearance at the San Carlo Theatre, Naples, where he created a very good impression, and in London was well received. He then went to Germany, and for twenty-one years was established at Dresden. In 1822, his voice failing, he was retired with a pension. On his retirement, the distinguished Italian composer, Spontini, secured for him a position as teacher of singing at the Royal Theatre School, Berlin, from which position he was dismissed in 1829, the dismissal following a violent attack made by him on Spontini in the Allgemeine Musikalische Zeitung, to which organ he was a contributor. Benelli's last days were spent in poverty.

Benevoli (bā-nā'-vō-lē), Orazio. 1602-1672.

A distinguished Italian contrapuntist, highly esteemed as choirmaster at the Vatican. Said to be the natural son of Duke Albert of Lorraine. His life was spent in labor and study, and he became a teacher and a composer of high repute. Much of his work is extant, and many of his compositions in manuscript form are to be found in the Vatican library. The works are noted less for their artistic value than for the skill shown by the composer in writing for many voices, and the handling of many separate parts. Mention should be made of a mass for forty-eight voices in twelve choirs, and a festival mass and hymn, vocal and instrumental, in fifty-six parts. Benevoli was born at Rome, studied under Vincenzo Ugolini, and became chapelmaster in the Church of Saint Luigi de' Francesi, at Rome. Then for a time he was in the service of the Archduke of Austria in Vienna, but presently returned to his former post in Rome, at the Church Luigi de' Francesi; and was shortly afterward transferred to Santa Maria Maggiore. Following a brief tenure here, he was appointed choirmaster at the Vatican, a post which he retained till his death. He died in Rome, and was buried in the Church del Santo Spiritu in Sassia.

Benincori (běn-ĭn-cō'-rē), Angelo Maria. 1779-1821.

Italian dramatic composer. Author of several operas, his quartets are considered his best work. He was an

excellent musician but with difficulty earned enough to pay for bare subsistence, and when positive success seemed near, died before its fulfilment. Just six weeks after his death the opera, Aladin, left unfinished by Isouard and completed by Benincori, met with a very enthusiastic reception. The story of Benincori's life from his youth on is a record of need and disheartening struggle. He was born in Brescia, and after a course of musical training went with his brother, also a musician, to Spain. The brother died there, and Benincori, left without resources, returned to Italy. In Italy he brought out the opera Nitteti, which was later produced in Vienna. In this city, meeting with Haydn, Benincori became so enthusiastic over Haydn's quartets that for a considerable period he wrote quartets exclusively. In Paris, whither he went in 1803, Benincori had two operas accepted, but these were never performed; and three operas that were brought out proved unsuccessful. He died at Paris, December 30, 1821, and the opera Aladin met its enthusiastic reception February 6, 1882. Benincori left behind considerable music in manuscript form.

Bennett, George John. 1863-

Contemporary English organist and composer, since 1895 organist and choirmaster at Lincoln Cathedral. He was born at Andover, Hampshire, England. From 1872 to 1878 was chorister in Winchester College Choir, won a scholarship at the Royal College of Music, London, studied there under Sir George Macfarren and Dr. Steggall, and then went to Germany to continue his work. At the Berlin Hochschule of Music he studied piano under Kiel and Barth and in Munich was a pupil of Rheinberger in organ and composition and of Bussmeyer in piano. On his return to London he was elected Fellow of the Royal Academy of Music and later was appointed professor of harmony and composition at the Academy. For a while he held the post of organist of St. John's Church, Wilton Road, London, and served as organist in various places prior to his appointment to the post at Lincoln Cathedral. For several years he has been conductor of the Lincoln Musi-

cal Festival and he has conducted the Lincoln Musical Society and the Lincoln Orchestral Society. In 1888 he received the degree of Bachelor of Music from the University of Cambridge and in 1893 the degree of Doctor of Music. He is Examiner of the Associated Board of the Royal Academy of Music and the Royal College of Music and has acted as Examiner for musical degrees at the universities of Cambridge, Durham and London. Dr. Bennett is the author of church music, songs, part-songs, pieces for the piano, organ transcriptions, and orchestral compositions.

Bennet, John. About 1570-about-1614.

English madrigal writer who flourished at the close of the Sixteenth and beginning of the Seventeenth Century. Details of his biography are very meager, but Ravenscroft, in his Briefe Discourse, 1614, records John Bennet as a "Gentleman admirable for all kinds of Composures, either in Art, or Ayre, Simple or Mixt, of what Nature soeuer." In 1599 was published Bennet's Madrigalls to Foure Voyces, and on the title page they are declared as "being his first Works." He contributed five Madrigals to the Briefe Discourse abovementioned, and to The Triumphs of Oriana, the madrigal, a perennial favorite, All Creatures now are merry minded. Full of melody is his, Come, shepherds, follow me, and his, Thyrsis, sleepest thou? Few composers in this field of musical expression have equaled him in long-continued popularity. As is cited in Grove, Ravenscroft's judgment of the merits of John Bennet has been endorsed by posterity.

Bennett, Joseph. 1831-

An English musical critic and writer. He has served as musical critic of the Sunday Times, the Pall Mall Gazette, the London Graphic, and later as a member of the staff of the Musical Times and the Daily Telegraph. He has written librettos for several of the well-known English composers of the day; writing the words to Sullivan's Golden Legend, Mackenzie's Rose of Sharon, and Bethlehem, Cowen's Ruth, and numerous other compositions. For several years, 1885 to 1903, Mr. Bennett wrote the analytical programs for the London Philharmonic Society and the

Monday and Saturday Popular concerts. Among his published work are Letters from Bayreuth; a History of the Leeds Musical Festivals, written in collaboration with Mr. F. R. Spark; and Primers of Musical, Biography. Mr. Bennett is himself a musician. Before adopting his present profession he held the post of precentor at Weigh House Chapel, and was organist at Westminster Chapel. He was born at Berkeley, Gloucestershire.

Bennett, Sir William Sterndale. 1816-1875.

English composer and pianist of great ability. He came from a musical family, his father being a musician and his father an organist and a song composer. When he was three years old, his father died and his education was carried on by his grandfather. At the age of eight he entered the choir of King's College Chapel. Cambridge, where he showed so much musical ability, that after two years he was sent to study at the Royal Academy of Music. Here he showed great talent, playing a concerto at a concert at the age of twelve and composing a concerto of his own at the age of sixteen. In 1834, at the age of eighteen, he was elected organist of St. Anne's Chapel, Wandsworth. In 1836 the firm of Broadwood, piano-makers, were so much impressed by Bennett's ability as a composer, that they offered to pay his expenses for a year in Leipsic, so that he might have the advantage of study and the musical environment. Beside the year of study he had the great benefit of the friendship of Mendelssohn and Schumann. In 1840 he returned to Leipsic for another year's study. In 1843 he was unsuccessful as a candidate for the post of professor of music at Edinburgh University. From 1843 to 1856 he was giving concerts in London and in 1849 he founded the London Bach Society. He conducted the Philharmonic concerts from 1856 to 1866 and the Leeds Musical Festival in 1858. In 1856 he was made permanent conductor of the Philharmonic Society and was also elected professor of music at the University of Cambridge, from which he received the degree of Doctor of Music, and in 1867 the degree of M.A. In 1866 he resigned as conductor of the Philharmonic Society to become principal of the Royal Academy of Music. The honorary degree

of D.C.L. was conferred upon him in 1870 by the University of Oxford, and in 1871 he was knighted. He died after a very short illness, in 1865, and is buried in Westminster Abbey. Bennett has been called the first English composer of great genius since Purcell. His best known works are the Concerto in F minor; the piano sextette; the overture, The Naiads; the sonata, The Maid of Orleans; the oratorio, The Woman of Samaria; and the cantata, The May Queen. Beside these he wrote a large number of piano pieces, orchestral music, part-songs, anthems, and songs. While Bennett cannot be called a great genius he is entitled to a high rank on account of the artistic finish and individuality of his work, which is always refined and delicate. His piano music, which is very difficult from a technical standpoint, while not popular, is considered of great value for study and appeals strongly to individuals. Bennett may be said to be a musician's composer. He was, beside, a brilliant pianist and a thorough and popular teacher.

Benoît (bŭn-wä), Pierre Léonard Léopold. 1834-1901.

Belgian composer, opera conductor and writer on musical subjects. Born in Flanders. First studied music with his father and at seventeen entered the Conservatory of Brussels, where he studied counterpoint, fugue, and composition with Fétis and won two prizes. In 1856 he became conductor of the Parc Theatre of Brussels, where several of his musical plays and an opera, The Village in the Mountains, were successfully produced. In 1857 he won the Grand Prize, with his Le Meurtre d'Abel and received a grant from the government, with which he made an extensive journey for study, visiting Leipsic, Dresden, Munich and Berlin. During this period he composed an Ave Maria, which was performed in the Cathedral at Berlin; also six songs; twelve Pensées Naïves; twelve motets; a number of piano pieces and a little cantata for Christmas, which he sent home. Upon returning to Brussels he produced his Solemn Mass, which made a great impression. In 1861 he went to Paris, where the Theatre Lyrique had accepted from him an opera. While waiting for its production, he conducted at the Bouffes

Parisiens but his own opera was never put on. Returning to Brussels, he bent his energies to building up a Flemish musical movement, that ended in the establishment of a Flemish School of Music in Antwerp, of which Benoît was appointed director. Benoît's great ambition was a national school of music, as distinct from French and German music and he did everything possible in this direction, both by his compositions and by his writings on musical subjects, his pet idea being the use of Flemish traditions and the Flemish language in musical compositions. Benoît's most important works are a sacred quadrilogie; a piano concerto; the oratorios, Lucifer, and De Schelde; the opera, Isa; the cantata, War; the choral symphony, The Reapers; and the music to the dramas, Charlotte Corday and Willem de Zwijger.

*** Benson, Harry. 1848-**

Contemporary teacher, organist and choirmaster. An Englishman by birth, but his professional life has been spent in America. He was born in Birmingham, and studied music in that city under Andrew Deakin. Came to Boston in 1869, and was graduated from the New England Conservatory in 1874. For eight years he was a member of the Conservatory faculty, and for the same length of time principal of the vocal department of the Boston Training School of Music. Mr. Benson has held the post of organist and choirmaster in several Boston churches, and is actively engaged in that city as teacher of voice and piano.

Berger, Francesco. 1834-

Pianist and composer. His father was an Australian and his mother a Bavarian. He played in public at the age of eight. Received his musical education at Munich, Trieste and Leipsic, studying with Plaidy, Thalberg and Hauptmann. He married Miss Lascelles, well known as a vocalist. In 1868 he established the Apres-midi instrumentales for the study of concerted piano music. Berger was a personal friend of Charles Dickens, and composed the overtures and the music to the plays, The Lighthouse, and The Frozen Deep, which were written by Wilkie Collins and in which Dickens and his friends appeared. Berger is professor

of piano at the Royal Academy of Music and at the Guildhall School of Music, is a director and secretary of the Philharmonic Society and a member of the Incorporated Society of Musicians.

Berger, Ludwig. 1777-1839.

German composer, pianist and teacher. Born in Berlin, where his father was an architect. Began studying there very early, and made great progress under Clementi, in 1804, and went with him to St. Petersburg, also to Stockholm and London, becoming famous as a pianist and teacher. From 1815 until his death he taught in Berlin, where he had many famous pupils, among them, Mendelssohn, Henselt, Taubert and Fanny Hensel, Mendelssohn's sister. On account of his melancholy temperament, he lived a very retired life, which interfered with his musical career. His compositions are mainly works for the piano, including studies, concertos, a toccata and a rondo. He also wrote the opera, Oreste; some cantatas; male quartets and songs.

***Berger, Wilhelm. 1861-**

Composer and piano teacher. Born in Boston of German parents, but was taken to Germany when only a year old. From 1878 to 1882 he studied in the Hochschule of Berlin, under Kiel. Berger has lived in Berlin for many years as a composer and a successful teacher. His principal compositions are his settings of Goethe's Meine Göttin, which won a prize of two thousand marks in 1898; his Gesang der Geister; Todtentanz, which was performed by the Boston Symphony Orchestra; many piano pieces, part-songs and over eighty songs. Berger is the conductor of the Meiningen Orchestra of Berlin.

Berggreen (berkh'-grān), Andreas Peter. 1801-1880.

Danish organist, teacher and composer. His parents intended that he follow law as a profession, but he maintained an early fondness for music and devoted himself to this art. He was born at Copenhagen, and began composing, when very young. His opera, The Picture and the Bust, was produced in 1832. Berggreen's most valued works are his volumes of national songs, songs for use in school, and his church music. A collection of Psalm Tunes was published in 1853, which subsequently was adopted by the churches throughout Denmark. In 1838 he was appointed organist of Trinity Church, in 1843 professor of vocal music at the Metropolitan School, and in 1859 inspector of public schools. Previous to the last appointment he had established a musical association for working people.

Bergmann (bĕrkh'-män), Carl. 1821-1876.

Eminent conductor who held an important place in the progress of music in America. Carl Bergmann was born in Ebersbach, Saxony, studied in Zittau under Zimmermann, and in Breslau was a pupil of Hesse. Bergmann came to America in 1850, and as violoncellist toured the eastern cities with the Germania Orchestra, an organization of German musicians, of which he became conductor. He entered the New York Philharmonic Orchestra in 1855, and with Eisfeld, conducted alternately till 1862, at which date he became sole conductor, and so remained until his death in New York in 1876. His successor was Leopold Damrosch. To music lovers in America, Carl Bergmann rendered great service in introducing here the works of Liszt and Wagner. Theodore Thomas was the first to make Americans well acquainted with Wagner, but, as Upton says, the credit for giving the first performance, in this country, of a Wagner composition, the overture to Tannhäuser, belongs to Carl Bergmann. In Theodore Thomas' Autobiography there is given this view of that great conductor's association with Bergmann and a personal estimate of the man: "It has been said by those who are unfamiliar with the history of that time, that Bergmann was my model in conducting. This is incorrect. Eckert . . . was the one who influenced me, and from whom I learned. He, (Bergmann) lacked most of the qualities of a first-rank conductor, but he had one great redeeming quality for those days, which soon brought him into prominence, he possessed an artistic nature, and was in sympathy with the so-called 'Zukunft Musik' (music of the future)."

Previous to his occupancy of the post of conductor of the New York Philharmonic Society, Bergmann con-

ducted the concerts of the Handel and Haydn Society of Boston; and in New York for several years conducted the German male chorus "Arion." In 1854 Bergmann went to Chicago, and here was engaged to take charge of the Philharmonic Society, but dissensions arising, he left early in 1855 and returned to New York. This same year a series of chamber concerts under the name of Mason and Bergmann was instituted, at which concerts Bergmann played violoncello, Theodore Thomas first violin, and Mason was pianist. Long afterward Thomas declared that the first programs of Mason and Bergmann sounded the war-cry of death, to stale and meaningless music, and proclaimed progress. Krehbiel, writing in Grove, pays this tribute to Carl Bergmann: "Bergmann was the pioneer in America of the new school of conductors, as distinguished from the old class of mere time-beaters. He was strongly individual and assertive in his interpretations, a radical, and an enthusiastic and devoted champion of Liszt and Wagner."

***Beringer, Oscar. 1844-**

Distinguished contemporary pianist and eminent teacher, active in musical affairs in London. He was born in Baden, Germany, but was taken to London at the age of five, his father being a political refugee. Up to the age of nineteen, he received his tuition from an elder sister. At the age of sixteen he commenced giving a series of recitals at the Crystal Palace, and when he was seventeen made his first appearance at the world-renowned Saturday concerts of the Crystal Palace. From 1864 to 1866 he studied at Leipsic under Moscheles, Reinecke, Richter and Plaidy, and later on continued his studies at Berlin under Tausig, at whose school, in 1869, he was appointed professor. He returned to England, in 1871, where he met with great success at the Saturday concerts, the Philharmonic Musical Union, and various other well-known societies. In January, 1872, he went back to Leipsic to play at the Gewandhaus, returned again to England the following year and settled there permanently. In 1872 he founded, in London, the Academy for the Higher Development of Piano Playing, an institution highly successful until its close in 1897. In 1882 he

played the solo part in Brahms' second Piano Concerto on the occasion of its first performance in England. In 1885 he was invited by the Royal Academy of Music to join their professorial staff, being elected to the Committee of Management in 1898. He has been a director of the Philharmonic Society for many years and, since 1900, has served on the Committee of Management of the Associated Board of the Royal Academy of Music and Royal College of Music. His published works include an Andante and Allegro for piano and orchestra, sonatinas for the piano, several songs, a largely used Tutor, and a book of Daily Technical Studies which has enjoyed continued success. In 1907 he gave a course of lectures at the Royal Academy of Music, embodying his experiences of fifty years' playing and teaching, which lecture he has recently enlarged and published in book form under that same title. His venture in founding a school for the higher development of piano-playing met with the highest and well deserved success, marking, as it did, the commencement in England of the modern school of piano-playing.

Bériot (dŭ-bār-yō), Charles Auguste de. 1802-1870.

Famous violinist. Born in Belgium of French parents. At nine years of age, he was left an orphan, without means, the noble family from which he came having lost everything through the French Revolution. He was, however, well cared for by his guardian, Tiby, who also gave him the thorough foundation in music which made him the great master that he was. His talent developed so rapidly that, at the age of nine, he was able to play one of Viotti's concertos. From this time on the influence of his friend Jacotot, the scholar and philosopher, had a great effect upon his life and work, giving him that perseverance and energy that overcame all obstacles. At the age of nineteen he left his native place and went to Brussels, where, for a short time, he worked with Robrecht, a pupil of Viotti's, who was especially noted for his fine style. Going to Paris, De Bériot played before the celebrated violinist Viotti, who told him that he had already a fine style and should give all his time to perfecting it, hearing all men of talent

and profiting by everything, but imitating no one. Viotti also advised him to enter the Conservatory, which he did, becoming a pupil of Baillot, then at the head of the violin department. He remained here only a few months, however, as he preferred to do his studying and work alone. He soon began to appear publicly in concerts and was brilliantly successful from the beginning. In 1826 he visited England, appearing with the greatest success at the Philharmonic Society. On returning to Belgium he was appointed solo violinist to William I., King of the Netherlands, and this position he held until he lost it through the Revolution of 1830. He now formed a concert company with Malibran, the famous contralto and Lablache, the celebrated and magnificent basso, and for the next five years they traveled and gave concerts in France, Italy, Belgium and England, meeting with great success. In 1836, when Madam Malibran secured her divorce from her former husband, she married De Bériot, who was devotedly attached to her. This marriage, which was a very happy and congenial one, ended in a few months, when Malibran died of injuries, received from a fall from her horse. De Bériot retired to Brussels and did not appear for more than a year. In 1840 he made a concert tour through Germany, where he married Marie Huber. In this year he also became identified with the Royal Conservatory of Music at Brussels and, in 1843, was appointed professor of violin-playing, which position he held until 1852, when his eyesight failed. In 1858 he became totally blind. Many of his pupils became distinguished players, Vieuxtemps being the most noted. De Bériot's works consist of seven violin concertos; eleven sets of variations; several books of studies; some sonatas; and four trios for the piano, violin and cello. His book of instruction for the violin is one of the best ever written. De Bériot is considered the founder of the Franco-Belgium School of violinists, as distinguished from the Classical French School founded by Viotti. He was noted for his deft and easy bowing and his playing was remarkable for grace and elegance and for accuracy of tone.

Berlioz (bār-lī-ōs), Hector. 1803-1869.

Indomitable is the word which should be emphasized in any review of the life of Hector Berlioz. In the adoption of music, as a profession, Berlioz had to go against the dearest wish of his father, and deep-rooted prejudices of his mother, and give up a life of comfort and ease for a Bohemian existence, whose freedom was rather dearly bought at times. And as leader in a new movement, Berlioz followed during his entire life the rock-strewn path of the reformer. Hector Berlioz was born Dec. 11, 1803, at Côte-Saint-André, France, a little town near Grenoble. His father was a country doctor of very considerable reputation and a well-established practice, and what more natural than that the son should be expected to follow where the father had been so successful? "Never, perhaps, was there a more unfortunate milieu for a man of genius. Handel, who was also a doctor's son, found one staunch supporter at home; Schiller, after a long struggle succeeded in conciliating his mother's antagonism; but Berlioz had both battles to fight at the same time. No opportune ally came to carry him off, as Frankh carried off Haydn; no Crown Prince surrounded his early efforts with the splendors of imperial patronage; alone and unaided he had to scale an immovable earthwork of argument under a galling fire of appeal and invective."

But there was a pleasant, sunny childhood, though mention might be made of the precocious sad love affair; the lad of eleven enamored with the maid of eighteen, Estelle of the "shining eyes" and "pink shoes." And mention might be made of the fact that a half-century later, Estelle, a half-century older, still had power to move the heart of Hector Berlioz. Some little instruction in music Berlioz received as a boy, learning to play on the flageolet, flute and guitar, his father believing in music as an accomplishment if not as an vocation. By himself, he made some study of harmony, and certain fragments of composition mark this period. Enthusiasm for the great world of music was fired by the reading of the biographies of musicians, and the discovery in his father's library of some bits of Gluck's Orfeo. It was with anxiety that the father noticed this

enthusiasm, and with all haste sent off young Hector to the Medical School in Paris.

But the Academy saw more of him than the Medical School. And attendance at the opera bringing back remembrances of Orfeo, Berlioz took to haunting the Conservatory library, spending his days in the study of Gluck's scores. He now wrote his father that he had fully made up his mind to become a musician. The heated argument that came in reply did not change this decision; neither did the cutting-off of his allowance that finally resulted. He lived in a garret, on a fare of bread and dates, taught what pupils he could get, and when in extremity hired out as chorus-singer at the Théatre de Nouveautés.

Berlioz, who had applied for lessons of Lesueur, after some preliminary training had become his pupil. This inspiring teacher first treated Berlioz with consideration, and he made rapid progress, at the end of a few months of study being able to compose a mass for the Church of St. Roch. In 1823, through Lesueur, he was admitted as a regular pupil at the Conservatory; here, impatient of academic method, he came into friction with various professors, and between him and Cherubini, the director, there arose an active hostility. A pioneer in the Romantic movement, Berlioz was looked upon as a rebel, but amid all the opposition of conservative leaders he very seldom faltered; he believed in himself and held to his ideals with unfaltering courage.

The Mass of St. Roch, which on the day of full rehearsal proved impossible of performance, Berlioz rewrote; then borrowed money of a friend to pay concert expenses, and with it scored a well-deserved success. The mass was succeeded by the following compositions: Eight scenes from Faust, the overtures Les Franc-Juges and Waverley, Symphonie Fantastique and Fantasie on Shakespeare's Tempest. But it was not until the appearance of his cantata, La Mort de Sardanapale, that the judges of the day were ready to give him the stamp of their approval. Once and again he had tried for the Prize of Rome, the winning of which meant several years of freedom from the harassment of poverty; the third time of trial, he won the second prize, consisting of a

laurel wreath, a gold medal, and a free pass to the opera; a fourth time, and kept out by conservatism and hostility, Berlioz was now in actual want; a fifth time, and at last the prize was gained, with the cantata Sardanapalus. At the presentation of La Mort de Sardanapale, Franz Liszt was present and applauded with most generous enthusiasm.

By the terms of the Prize of Rome, three years were to be spent in travel, the first two in Italy. But Berlioz remained only a year and a half, by the expiration of that time being so homesick for France, and so disdainful of the musical Italy of the day, that he petitioned to be allowed to go back to Paris, which petition was granted. With the exception of La Captive, the finest of his songs, the work done by Berlioz in Italy was not of much importance. On his return home he was greeted with the news that Miss Henrietta Smithson was again in Paris. Before his departure he had experienced a violent fancy for this lady, a celebrated Irish actress, appearing before the Paris public in interpretations of Shakespearian roles. To Berlioz's advances the actress had not responded very encouragingly, but had shown herself rather fearful of his demonstrations. Though Berlioz in the meantime had let his fancy wander, the return of Miss Smithson brought back the feeling aroused in him when first he saw her at the Odéon impersonating Ophelia and Juliet. After a more or less tempestuous courtship, Berlioz and Miss Smithson embarked on matrimony, the wedding-day hastened by reason of the retirement of the actress from the stage, caused by a fractured ankle and promise of permanent lameness. Berlioz thus tells what constituted her dowry and his prospects: "On the day of our marriage she had nothing in the world but debts and the fear of never again being able to appear to advantage on the stage. My property consisted of 300 francs, borrowed from a friend, and a fresh quarrel with my parents."

Their early married life moved on bravely in spite of their poverty. If subsistence was pretty bare, life was enriched by the friendship of Liszt, and by the birth of a son, Louis. Of this son Berlioz was passionately fond to the end. In the course of time the husband and wife became estranged,

and finally separated, in 1840; though a certain friendship continued between them to the death of Henrietta, fourteen years after the separation. Berlioz's infatuation for Henrietta Smithson was characteristic of his ardent, impetuous nature, as was also characteristic his generous insistence on their marriage when she was ill and penniless, and, after the estrangement, the support of Henrietta out of his very limited income. Perhaps characteristic, also, was his entanglement with that mediocre person, Mademoiselle Martin Recio, whom, after the death of his wife he married. Mademoiselle Recio was a singer, with ambitions considerably greater than her ability.

The years immediately succeeding his marriage to Henrietta Smithson were years of strain and stress but make up a period of his life rich in results. Although forced to turn to journalism as a means of adding to his exceedingly uncertain income, Berlioz, amid all the difficulties and drudgery, produced the following compositions: The cantata on the death of Napoleon; the symphonies, Harold en Italie, Symphonie Funèbre et Triomphale, Roméo et Juliette; the three-act opera, Benvenuto Cellini; various songs; the ballad, Sara la Baigneuse; and the wonderful Requiem. The money obtained from The Requiem and the symphonies made it possible for him to give up journalism, to indulge in a little travel, and to devote much more time to the art he adored. Travel abroad had been a long-cherished wish, and he now set out to try his fortune, and to seek inspiration away from home. In Germany, the French composer was received most enthusiastically, by the public as well as by the great masters, and the appreciation and plaudits there bestowed must have been balm to his spirit, at this time much disturbed by domestic upheaval and the grudgingly yielded approval of his countrymen. Visits made later to Austria and Russia added to the laurels now thick upon his brow, but Paris still remained cold to the son who so eagerly desired her favor. A new composition brought back from Austria, La Damnation de Faust, was produced in Paris, in 1846, before an audience small in numbers and lukewarm in appreciation. This work was most typical of Berlioz.

and in this cantata his genius, and his defects, were most emphasized.

To understand the attitude of the French toward Berlioz, one must remember, that in his day, he was looked upon as a rebel. Year after year of Berlioz's life was marked by what Hadow so well phrases as "continued failure of high aims." The greatest French composer of his day was "left to starve because he wrote his best." Reyer, the distinguished composer and writer, declares that probably no musician has ever been more ridiculously criticized, more scoffed at, more insulted than Berlioz during the greater part of his career. The critic of the Revue des Deux Mondes condemned the work of Berlioz after this fashion: "The Chinese who amuse their leisure moments by the sound of the tom-tom; the savage who is roused into fury by the rubbing together of two stones, make music of the kind composed by M. Hector Berlioz."

Not until after his death did Berlioz meet with justice in his own country. His genius was widely recognized abroad, but at home full appreciation came very late. It was his Te Deum, written for the Paris Exhibition in 1855, that won for him partial recognition; but the history of his life in the city he so loved is a record of hard-won success followed by heart-breaking failure. His last work, the opera of Les Troyens à Carthage, which he hoped to have rank as his masterpiece, after a very short run was driven from the boards. But at this time appreciation from without continued to be shown him. His little opera, Béatrice et Bénédict, produced at Baden, enjoyed great success. An invitation, which was not accepted, came from America, an offer of 100,000 francs, if Berlioz would go to New York. An Imperial invitation from Russia he did accept, and in Russia again met with cordial welcome.

Berlioz's last days were somber and lonely. His wife died in 1862. His son Louis, serving in the French navy, came to an untimely death at Havana in 1867. Private sorrow, and public indifference, mark the end of his career. Though Berlioz was in a sense without honor in his own country, yet the highest honors the country could bestow were yielded him. He had a seat in the Academy, and wore the ribbon of the Legion of

Honor. In 1852 he received appointment to the post of Librarian of the Conservatory, a post that he occupied till his death. At the end, which occurred in Paris, March 9, 1867, he asked to be carried back to Paris to die. He was laid to rest with stately pomp and ceremony. A decade later, a Berlioz commemorative concert was given, with the Hippodrome filled to the roof. Bust and statue the awakened French people have put in place in honor of Berlioz. In 1903 the centenary of Berlioz's birth was duly celebrated in Paris, the "proud, disdainful city" whose meed he so bitterly craved.

The following are the most important of Berlioz's compositions: The Requiem, composed in memory of the fall of General Damrémont and the French loss in Algiers; the Te Deum; the dramatic legend, La Damnation de Faust; the trilogie, L'Enfance du Christ; the opera Benvenuto Cellini; the comic opera Béatrice et Bénédict; the grand opera Les Troyens; and his orchestral compositions, the chief of which are the overture Le Carnaval Romain, and the symphonies Harold en Italie and Roméo et Juliette. It is as master of the orchestra that Berlioz holds unquestioned rank, taking place beside Beethoven, Wagner and Dvořák. The dramatic vividness of his music may at times startle, but it must be understood that Berlioz perceived a not altogether fanciful connection between emotion and musical expression. Today he stands as one of the great masters in the field of descriptive music and also program music. Hadow, writing in Grove, says "Berlioz knew the capacities of the different instruments better than the virtuosi who played them. His work . . . marks a new era in Instrumentation, and has been directly or indirectly the guide of every composer since his day." Berlioz's criticisms of the musicians of his day were unequaled, but it should be noted that he was the first musician in Europe who truly appreciated Beethoven. His criticisms, like his compositions, are, first of all, original, fearless opinions fearlessly expressed, and the expression, marked by charm and force, makes his writings on music of unusual literary value. The list of his literary and critical works is as follows: Voyage Musical, études sur Beethoven, Gluck et Weber; Les

Soirées de l'Orchestre; Les Grotesques de la Musique; A Travers Chants; Mémoires de Berlioz; Correspondance inédite; Lettres Intimes, and Les Musiciens et la Musique. In spite of whatever is bizarre and erratic, in Berlioz's work, no one can deny to him great imaginative faculty. An artist of rare creative power, Berlioz is compared to that other most original Frenchman, Victor Hugo.

Bernard (bĕr-năr), Émile. 1845-1902.

Distinguished French organist and composer of the new school. He was born at Marseilles and studied under Reber, Benoist, and Marmontel at the Paris Conservatory, where he won prizes for organ, piano and counterpoint, and was considered a remarkable pupil. In 1877 an organ fantasie and fugue written by Bernard, gained the prize offered by the Société des Compositeurs de Paris. Until 1895, he held the position of organist at Notre-Dame-des-Champs, Paris. His compositions include two cantatas, Guillaume le Conquérant and La Captivité de Babylone; a sonata for piano and violin; sonata for piano and violoncello; trio for piano; quartet for piano; two orchestra suites; a violin concerto; and many works for the organ.

Bertin (bĕr-tăñ), Louise Angelique. 1805-1877.

French composer, pianist and contralto singer, also an artist and poet. Studied composition with Fétis and was so impatient for results, that she began composing at once. This impatience was, perhaps, the cause of the defects in her work, for in spite of her great talent, she was not willing to give the time and work necessary to a thorough foundation. Her compositions were however successful in the main. She wrote the operas Guy Mannering, Le Loup Garou, Faust, Notre Dame de Paris, and Esmeralda; also string quartets and trios; choral pieces and songs. Although Victor Hugo himself arranged the libretto of Notre Dame de Paris, it was unsuccessful.

Bertini (bĕr-tē'-nē), Henri. 1796-1876.

Brilliant pianist and talented composer, who belonged to a very musical Italian family, his father and older brother being also musicians. Born in London, he studied first under his

father and afterward under his older brother Auguste, who was a pupil of Clementi. Henri began playing in public very early and at twelve was taken on a concert tour through the Netherlands and Germany by his father. After studying some time longer in Paris, he made visits to England and Scotland, but returned to Paris, in 1821, and remained there until 1856, when he retired to his villa at Meylan near Grenoble, where he lived in seclusion until his death. His best known works are his études for the piano, which are noted for their technical construction, their fine harmony and beautiful melody and which are very valuable for study. He also wrote many other piano compositions, a number of pieces for piano and strings and piano and wind-instruments, also three symphonies for piano and orchestra.

Bertinotti (bĕr-tĭn-nŏt'-tē), Teresa. 1776-1854.

A very successful Italian soprano. She was born at Savigliano in northern Italy and died at Bologna. Her parents moved to Naples when Teresa was two years old and in this city at the age of four she began receiving instruction in music. She was gifted with remarkable beauty as well as musical talent, and having had the benefit of excellent training, her appearance in various Italian cities, Florence, Milan, Venice and Turin, was attended with the greatest success. In Venice she married Felice Radicati, a violinist and composer, but on the stage retained the name of Bertinotti. She was immensely popular in Vienna, sang before the court at Munich and was invited by the King of Holland to visit The Hague. In London she was very well liked in Mozart's opera Cosi fan tutte and the Flauto Magico, and through Madame Bertinotti's influence various Mozart operas were produced in London at this time, about 1810 to 1812. Following her visit to England she returned to Italy. In 1823 her husband, who was settled at Bologna, met with an accident that resulted in his death, at which time she retired from the stage. After her retirement, Madame Bertinotti became esteemed as a teacher of singing.

Berton (ber-tôñ), Henri Montan. 1767-1844.

French opera composer who was very popular in his day. He was the son of a distinguished father, Pierre Montan Berton, musical composer and conductor; and father of François Berton, a composer and teacher of some note. Henri was born in Paris and at a very early age evinced decided musical talent; when only six years old he could read music readily, and at fifteen was violinist in an opera orchestra. He studied under Rey and Sacchini, but his works suggest want of a systematic education. A great deal of Berton's knowledge of music was obtained from the operas he attended, wherefore in his compositions there is much that is reminiscent. Among the first to give Berton recognition as a writer, was the dramatic composer Sacchini, at the time residing in Paris, who saw no little promise in a work of Berton's brought to his notice, it is said, by the celebrated singer, Mlle. Mailard, mother of Berton's illegitimate son, the François referred to above. After winning some success as a writer of oratorios, Berton turned his attention to the field of light opera. In 1787 a favorable reception was given two operas of his, Les promesses de mariage and La Dame invisible; the latter opera written during the early days of his passion for Mlle. Mailard, who, it would seem, both inspired the work and was successful in bringing it into notice.

Berton has rank among the masters of French comic opera, but not a pre-eminent place. While bits of his operas keep their popularity, the works themselves have fallen into obscurity. He was the author of more than forty operas, also of oratorios and cantatas. Special mention may be made of the operas Le Délire, Aline, ou la Reine de Golconde, and Françoise de Foix. Montano et Stépanie is his most ambitious work. Henri Berton held various posts of honor in Paris, was professor of harmony at the Conservatory, later of composition; in 1807 was conductor of Italian Opera; in 1815 was made member of the Institute of France. He was esteemed both at home and abroad, but his last days were shadowed by waning popularity and financial loss.

Besozzi (bā-sôd'-zē).

An Italian family, that for several generations contained members, who were distinguished players of wind-instruments. Alessandro, 1700-1775, was an oboe-player of remarkable skill, and also a composer. He wrote music for the violin, flute and oboe. He was born at Parma and died at Turin, at the time of his death being in the service of the King of Sardinia. Three of his brothers were celebrated players. The brother Antonio, 1707-1781, was an oboist of note and on Alessandro's death succeeded him at Turin. Hieronimo, born in 1713, died shortly after Antonio. He was a famous bassoon-player and the favorite and associate of Alessandro, giving with him some noteworthy duet performances. Gaetano, the youngest of the four brothers, was a renowned oboe-player, much admired in Paris and London as well as Naples. Antonio's son, Carlo, played the oboe in the Court band at Dresden. Gaetano's son, Hieronimo, who died in Paris, also played the oboe, and his son Henri was flute-player at the Opéra Comique, Paris. Louis Désiré Besozzi, 1814-1879, the son of Henri, and the fourth generation of Besozzi musicians, was a distinguished pupil of the Paris Conservatory, where he studied under Lesueur. He was born at Versailles, in 1825 entered the Paris Conservatory and was here several times a prize-winner, in 1837 winning the Grand Prize of Rome. He was a teacher and composer. He made his home in Paris, and died in that city Nov. 11, 1879.

Besson (bŭs-sôn), Gustav Auguste. 1820-1875.

French manufacturer of musical instruments, who made notable improvements in the mechanism of wind-instruments. He was born in Paris, the son of a colonel in the French army, and early showed both a fondness for music and an interest in mechanics. He was barely eighteen when he produced an improved cornet, the Besson Model, the name by which it is still called. He has place among the best makers of wind-instruments, his numerous inventions and improvements being of the highest value. His most noteworthy contribution was the Prototype System, which made possible the manufacture of any number of instruments exactly alike.

Bianchi (bē-än'-kē), Francesco. 1752-1810.

Italian opera composer and teacher. Born at Cremona. Little seems to be known of his life up to his twenty-third year, when he was appointed orchestra conductor to the Italian Opera in Paris, in 1775. Here he composed his first operas, La Réduction de Paris and Le Mort Marié. In 1783 he went to Milan as assistant conductor at St. Ambrogio, and in 1785 to Venice as second organist at St. Mark's. About 1793, Bianchi was called to London, where he was connected for seven years with the King's Theatre. He was engaged in teaching during the last ten years of his life and died by suicide at Hammersmith in 1810. Sir Henry Bishop was one of his famous pupils. Bianchi wrote the opera, Castore e Polluce for the debut of Storace, the English singer, and Inez de Castro for the first appearance of Mrs. Billington. His opera Semiramide was also chosen, by the famous singer Banti, for her debut in England. Merope is considered Bianchi's best work, though the Disertore Francese was perhaps the most popular. He wrote in all nearly fifty operas, beside oratorios and instrumental music.

Biber (bē'-bĕr), Heinrich Johann Franz von. 1644-1704.

Eminent German composer and violinist. He did much to raise the art of violin-playing in Germany above a mere display of technique and his compositions are of true artistic value. Previous to him, German violin-players and composers were dominated by the Italians. Biber is one of the founders of the German School, probably the foremost founder. A reformer, he was, as is rarely the case, with honor in his own country, enjoying the favor of prince and emperor. Leopold I. raised him to the rank of nobleman and gave him the gift of a golden chain and money presents. The Bavarian princes, Ferdinand Marie and Maximilian Emanuel, were liberal patrons of Biber's and in later life he served as high steward and music-director to the Prince Archbishop of Salzburg. He was born at Wartenberg, Bo-

hemia and died at Salzburg. In the collection of the Salzburg Museum are manuscript works of Biber's, considerable church music and a Drama Musicale. His published compositions include six sonatas for the violin, a set of twelve sonatas in four and five parts and a collection of suites for three instruments. Biber was renowned both as a performer and composer.

*** Biedermann (bē'-dĕr-măn), August Julius. 1825-**

Contemporary German - American composer. He was born in Thuringia, Germany, and studied harmony under Andreas Zoellner of Meiningen. He came to America, in 1848, and settled in Milwaukee. After a residence there of ten years he removed to New York City, where he now lives. He is the author of numerous compositions for the piano and of several choruses with German text.

*** Biedermann, Edward Julius. 1849-**

Contemporary German - American organist, teacher and composer, son of the preceding. He was born in Milwaukee, received his first training under his father, and studied in Germany from 1858 to 1864. Later he studied in New York City, and for a number of years was active as a pianist on the concert stage. He has held the post of organist in various New York churches, at present being organist of St. Mary's. Mr. Biedermann is the author of considerable church music, songs both sacred and secular, and has compiled, edited and revised several collections of organ music and numerous pieces for the piano. He has taught piano and theory in New York for a number of years, and served as musical editor for several publishing houses.

Billings, William. 1746-1800.

One of the pioneers of American music. Is said to be the first man who can claim the title of "American composer," as before his time all the music in the colonies was of English origin. Born in Boston. He had very little opportunity for education in his early life and his knowledge of music was entirely self-acquired, but though not constructed according to the rules of harmony and counterpoint, his compositions showed considerable musical genius, being much more pleasing in their vigor and melody than the old English tunes then in use. Later in life he wrote much more correctly and his music became so popular that it was used by the churches almost exclusively. Billings may really be considered as the founder of American church music. He wrote and published, between 1770 and 1794, six collections of music, as follows: The New England Psalm Singer; The Singing Master's Assistant; Music in Miniature; The Psalm Singer's Amusement; The Suffolk Harmony; and The Continental Harmony. These with his anthems were all of his music that was published. He is said to have introduced the cello into church choirs, to have first used the pitch-pipe and to have originated concerts in New England.

Billington, Elizabeth. About 1768-1818.

Celebrated singer and pianist. She came of a musical family, her father, Carl Weichsel, a native of Saxony, being an oboist and her mother a well-known singer. She also had a brother who became an excellent violinist. Her musical training, carried on under her father's supervision, was very thorough and severe. At six she played the piano at her mother's benefit, at eleven she had composed two sets of sonatas for the piano, and at fourteen she appeared in public as a singer. At about sixteen she married James Billington and went to Dublin, where she began her career as an opera singer. On returning to London, in 1786, she appeared at Covent Garden with great success and was engaged for the season there and at the Concert of Ancient Music. She sang in England until 1794, when she went with her husband and brother to Italy to travel. While there she sang at Naples and Venice with the greatest success. Her husband died on this trip and, in 1799, she married again. Upon returning to England, in 1801, she appeared constantly and most successfully at Drury Lane, Covent Garden and many other places until 1811, when she retired from public life. In 1817 she became reconciled to her husband, from whom she had separated, and went with him to her country-place near Venice, where she died within a year. It is said that her voice was marvelous and her range wonderful but that she was a poor actress.

*** Bird, Arthur. 1856-**

American composer, who lives in Germany. Born in Cambridge, Mass. Went to Berlin at the age of nineteen and for two years studied the piano and theory with Läschhorn, Haupt and Rohde. In 1877 he returned to America and was organist at Halifax, Nova Scotia, where he also taught in several schools and organized a male chorus, the first in that province. He returned to Berlin in 1881, studying composition and orchestration with Heinrich Urban, and afterward spending two years at Weimar with Liszt. Mr. Bird's first concert in Berlin, given in 1886, was very successful. After a visit to America the same year, he returned to Germany where he has lived ever since in Berlin. He won the Paderewski prize for chamber-music in 1901 with his serenade for wind-instruments. His other compositions are a comic opera Daphne, a ballet Rubezahl, a Symphony in A and three suites for the orchestra, beside many pieces for the piano and for piano and violin.

Bird, Henry Richard. 1842-

Contemporary English organist, who has won special distinction as an accompanist and who for several years was official accompanist of the Popular concerts. At an early age, he appeared as an organist, having enjoyed a period of study under Thurle, with whom he made progress in various branches. He came to London, in 1859, served as organist at St. Mark's, Pentonville and Holy Trinity and also filled the post of organist at Chelsea and at St. Gabriel's, Pimlico. In 1872 he assumed the duties of his long service at St. Mary Abbotts in Kensington. In Chelsea, his rare skill as accompanist came to the fore, and in Kensington he began association with the distinguished singer, Mr. Plunket Greene, whose regular accompanist he became. Mr. Bird was engaged, in 1891, as regular accompanist for the Popular concerts and held this unusual post until reorganization made its various changes. In 1896 he became a member of the staff of the Royal College of Music, London.

Bischoff (bē-sh'-ôf), D. Ludwig Friedrich Christian. 1794-1867.

A German editor and writer, in his day of much influence and activity in musical matters. Son of a musician,

from his earliest days breathing the atmosphere of music, he always showed a great interest in this art. He was born at Dessau, where his father was a court musician. He was entered at the University of Berlin, served as a volunteer in the war and was captured by the French. On his release he returned to the University and took his degree. He was a professor at Berlin for a while, and from 1823 to 1849 was director of the Gymnasium at Wesel. During his long residence here, he took an active part in musical affairs. Following an interval of residence at Bonn, he settled in Cologne, and here spent the rest of his years. In this city he founded the Rheinische Musikzeitung, and was the founder of its successor, the Nieder-Rheinische Musikzeitung, which he edited until his death. Grove records that the tendency of his papers "was dead against that of the Neue Zeitschrift of Schumann and Brendel in regard to Wagner and Liszt." Bischoff's worship for Haydn, Mozart, and Beethoven, to whom he afterward added Mendelssohn, was so exclusive as to exclude his appreciating even Schumann, essential as he is in the development of modern music. On the other hand, his influence on the music of the Lower Rhine was both good and great. He was the musical center of the energy and devotion which kept up the festivals of Cologne, Aix-la-Chapelle, and Düsseldorf, and through them acted so beneficially on the whole of Germany. Bischoff translated Ulibischeff's Beethoven into German.

Bishop, Sir Henry Rowley. 1786-1855.

English dramatic composer. Born in London. He began composing at a very early age and studied under the noted Francesco Bianchi. At the age of eighteen he wrote the music to Angelina and a little later the music for the ballet Tamerlan et Bajazet, but was first brought into notice by his opera, The Circassian Bride, produced at the Drury Lane Theatre in 1809. The night after the performance, the theatre burned and with it the score of the opera, but it had been so well received that, in 1810, the position of musical director at Covent Garden Theatre was offered to Bishop. The position was accepted and the engagement was twice re-

newed, lasting until 1823. In 1813 Bishop helped to found the Philharmonic Society, and took his turn as conductor, and in 1819, with Mr. Harris, he undertook the direction of the oratorios. The second season, in 1820, he carried them on alone, but gave them up the next year and returned to opera in 1825, by becoming conductor at the Drury Lane Theatre. In 1830 he became musical director at Vauxhall Gardens and in 1840 to 1841 was again musical director at Covent Garden. At this time he composed The Fortunate Isles, to celebrate Queen Victoria's wedding. From 1841 to 1843 he was professor of music in Edinburgh University; in 1842 he was knighted, and, in 1848, was made professor of music in Oxford University, from which he had received the degree of Bachelor of Music, in 1839, and which gave him the degree of Doctor of Music in 1853. Bishop produced in all over one hundred and twenty-five operas, operettas, burlettas, ballets and other musical pieces. More than two-thirds of these were entirely his own, the others being adaptations from other composers and works written in collaboration with other musicians. Beside the operas already mentioned some of his best known works are The Virgin of the Sun; The Knight of Snowdoun; The Miller and his Men; The Law of Java; Clari; Maid Marian; Cortez; Guy Mannering; and The Slave. He also wrote an oratorio, The Fallen Angel; a cantata, The Seventh Day; and music for three tragedies, The Apostate, Retribution, and Mirandola; beside arranging the first volume of Melodies of various nations and arranging and writing accompaniments for three volumes of National melodies. He also edited The Messiah; a large collection of Handel's songs, and many other important works.

Bispham (bĭsp'-hăm), David S. 1857-

Born in Philadelphia. Was educated at Haverford College, Pennsylvania. The possession of a fine barytone voice and a strong musical inclination, proved disastrous to the business career, for which he was intended, and after singing as an amateur in concert and oratorios and in the choir of a Philadelphia church, for several years, he went to Italy and studied at Milan under Vannuccini and Lamperti. In 1899 he went to London, where he studied with Shakespeare. He made his debut at the Duc de Longueville in the Basoche in 1891. Since then he has sung with the Royal Opera Company at Covent Garden and with the Metropolitan Opera Company in New York, singing the principle roles in French, German and Italian Opera. Bispham has appeared in all the leading barytone parts of the Wagner operas, also in Don Giovanni, Fidelio, Carmen, Hänsel und Gretel and Otello. He also took part in the first production of the following operas: Mascagni's Rantzau, Kienzl's Evangelimann, Paderewski's Manru, Cowen's Harold, Stanford's Much Ado About Nothing, and Miss Smyth's Der Wald. He was the original Chillingworth, when Walter Damrosch produced the Scarlet Letter in America. Bispham has also had great success as a concert singer and has done much for musical education in London, by the works which he gave in his series of recitals in that city. Since 1898 he has been a member of the Grand Opera Company both in London and New York.

Bizet (bē-zā), Georges (Alexandre César Léopold). 1838-1875.

A brilliant and richly endowed composer, whose career, which promised so much, was cut short by death at the age of thirty-six, and whose masterpiece, Carmen, is the most popular and intensely dramatic, perhaps, of all the operas in the modern French repertory.

Bizet, whose real given names were Alexandre César Léopold, but whose uncle gave him the name of Georges, by which he was ever afterward known, was born in Paris and was the son of poor but talented parents, his father being a singing teacher and his mother an excellent pianist, who had taken prizes at the Conservatory. She was a sister of Mme. Delsarte, also a noted pianist, and Bizet's uncle, a musician, was the founder of the famous Delsarte system. His mother taught him the rudiments of music when he was four years of age and at nine he was sent to the Conservatory. He is said to have not cared particularly for music in those days, but to have been exceedingly fond of books, with aspirations to become a writer. However, he learned to love his studies and made remarkable prog-

ress under his teachers. They were Marmontel, who instructed him on the piano; Benoist, who taught him to play the organ; Zimmermann, from whom he learned harmony, and Halévy, who taught him composition and whose opera, Noah, he completed in after years, and whose daughter he married.

When Bizet was fourteen he was a master of the piano, and delighted his teachers with the progress he made. He carried off prize after prize at the Conservatory and, in 1857, won the Offenbach first prize, jointly with Lecocq, for an opera buffa, entitled Le Docteur Miracle, which was produced in Paris at the Bouffes Parisiens with striking success six years later. He shortly afterward won the Grand Prize of Rome, and while studying in Italy, sent back to Paris, instead of the mass prescribed by the rules, an opera, Don Procopio, which was highly praised by Ambroise Thomas for its brilliancy and the freshness and boldness of its style. Bizet's next compositions were the two movements of a symphony; an overture, La Chasse d'Ossian; and a light opera, La Guzzla de l'Emir.

After his return to Paris from Rome, in 1861, he taught music for a living and spent his spare time making piano arrangements of airs from other operas. Bizet did not at once gain the recognition through his compositions that he had hoped for, although he wrote constantly. His operas were rather conventional and reminiscent of other works and it was only after the world had succumbed to the charm of Carmen, that they received any attention from musicians. His next works were the overture, Patrie, and his interludes to Daudet's L'Arlésienne (The Woman of Arles), afterwards published as two orchestral suites. His two operas, The Pearl Fishers (Les Pêcheurs de Perles) and The Fair Maid of Perth, were produced at the Theatre Lyrique, Paris, the former in 1863, the latter in 1867, but with only a fair amount of success. While composing the music to the last-named opera, Bizet often worked fifteen and sixteen hours a day, and supported himself by giving lessons, arranging dance music for orchestras, correcting proofs and writing songs. It was his incessant industry and long hours of ceaseless activity that undoubtedly hastened his death

When The Pearl Fishers was brought out it was applauded by some, while others criticized it in the harshest terms, attributing Wagnerian tendencies to the composer, and accusing him of copying Verdi and others. Berlioz alone praised it, and in later years musicians have agreed that it is a remarkable work to have been written by a man of only twenty-five. Bizet, shortly after its production set to work on the score of Noah, the biblical opera left unfinished by his former teacher, Halévy, and also wrote other music, most of which he destroyed. In 1869 he married Geneviève Halévy, the daughter of the operatic composer and teacher. After the invasion of France, he served in the national guard.

Bizet's first success came with the overture to Sardou's Patrie, which was played at one of the Popular concerts in Paris, shortly after their inauguration by Pasdeloup. His incidental music to Daudet's play, L'Arlésienne, given first in 1872, was most successful, and later, when arranged as two orchestral suites, was extremely popular. The suite, Roma, was given under Pasdeloup's direction, in 1869, at the Crystal Palace, London, and another suite, Jeux d'Enfants, also attracted a good deal of attention from musical critics. Carmen, the composer's masterpiece, an opera in four acts, with a libretto written by Meilhac and Halévy, after the famous novel of Prosper Merimée, was produced for the first time at the Opéra Comique, Paris, in 1875, with Mme. Galli-Marie in the title role. Before the opera was brought out, it was eagerly awaited and its composer was looked upon as one of the most interesting personalities of the modern French School. It was not, however, an immediate success and its real vogue did not begin until it was sung in London three years later, with Mme. Minnie Hauck in the part of the cigarette girl. The picturesqueness and beauty of the score failed to arouse any interest at the time of its first production. It was called by some, commonplace, by others, radical and daring and the character of Carmen brutal and coarse. The critics and public alike were agreed that it was not a great work, or one destined to live. The night of its production, Bizet walked the streets of Paris till morning, because of his distress and

disappointment at what he believed to have been a failure. He had, however, the greatest belief in the future fame of the work, and felt certain that it was worthy of success and bound to triumph eventually. He had always been a prodigious worker, and finally his overtaxed strength gave way. He was stricken with an attack of heart disease and died three months after the production of Carmen. Overwork and grief over the failure of the opera, upon which he had built such high hopes and which was destined to one day attain the utmost fame and popularity, were too much for him and he never lived to know of his success. Great hopes had been entertained of Bizet's future and his sudden death was universally regretted and lamented. He died in the arms of his young wife, and left, besides his widow, a five-year-old son.

Shortly after the composer's death, Carmen, once considered a failure, was acclaimed a success and now holds the stage for all time, in all probability. L'Arlésienne has been heard and admired the world over and his earlier operas have been revived and sung in many lands and in many languages. Although Bizet did not meet with any popular success during his lifetime, he was not exactly neglected by the public of his day as so many composers have been. L'Arlésienne and others of his works had given him an enviable reputation and he was decorated by his country with the red ribbon of the Legion of Honor.

Carmen achieved a veritable triumph after it had been heard in London and its popularity is still undiminished. It is the greatest of all the composer's works and has a universal appeal and an eternal interest for all lovers of opera.

Bizet always loved to infuse into his works plenty of local color. The music of Carmen is peculiarly Spanish and the dance forms of the Spaniards, which they had borrowed from the Moors with their Oriental rhythm and grace, are freely used in it and undoubtedly add much to its interest. The opera is a vital and brilliant work, and its story is dramatic and impressive. With its thoroughly characteristic music and spirited action, it remains one of the greatest operatic works of the century and one that is destined to live.

Bizet's fame and renown must rest upon L'Arlésienne and upon Carmen and his rank as an operatic composer must be decided by Carmen alone, as it placed him in the front rank of modern French composers. By some, L'Arlésienne is considered his greatest work. Its motive is a song of Provence, attributed by some to Lully and by others to King René. This orchestral suite, made from the incidental music to Daudet's tragedy, shows all the composer's rare dramatic power and remains one of the best and most popular of concert pieces. It was first played at a Popular concert in Paris in 1872 and was first introduced to America by the late Theodore Thomas.

Bizet's work throughout shows sincerity, a quality that most French composers lack, his instrumentation is skilful and scholarly and his melodies are marked by grace, originality and great beauty. In France the composer was known as one of the most ferocious of the French Wagnerian school, as it was called, although he hated the phrase, despite his admiration for Wagner. He acknowledged a love for the works of Mozart, Beethoven, Rossini and Meyerbeer and his preference for and his indebtedness to the German composers, Wagner among the others. Although he never appeared in public as a pianist, Bizet used to delight his hearers in private salons with his exquisite playing. He was especially noted for his wonderful sight-reading of orchestral scores and was distinguished in a great many different ways. It was often said by his friends that if Bizet had not been a great musician he would undoubtedly have been a man of letters, for he wrote as brilliantly as he composed.

His other works besides those mentioned are the operas, Numa and Djamileh, produced at the Opéra Comique in 1875; Ivan the Terrible, an opera never performed; a symphonic ode, Vasco da Gama; a symphony; a suite, Jeux d'Enfants; much piano music, including Venice, a song without words, Marine Nocturne, and transcriptions for both two and four hands; and twenty-six songs, among the most popular of which is Les Adieux de l'Hôtesse Arabe.

Bizet left few compositions and those that he did not destroy prior to his death were in such an unfinished

state as to be practically illegible. Very few biographies of the composer have ever been written. The only important one was published by Charles Pigot in 1886 and is entitled Bizet and his Work. Mlle. Cécile Chaminade, the famous composer and a pupil and friend of Bizet, contributed a brief but valuable article to the Century Library of Music, in which she praises him highly as man and musician.

Black, Andrew. 1860-

Accomplished contemporary Scotch barytone singer. He was born at Glasgow. After a period of service as an organist he made the discovery of the possession of a fine barytone voice. Following a course of study in London and Milan, he met with success in Scotland, and when he made his debut as a singer at the Crystal Palace, in 1887, was at once appreciated. He visited America, sang here occasionally in opera, and on his return to England was shortly given place in the foremost rank of concert barytones. He has won notable success in the barytone part of Dvořák's Spectre Bride, and with his dramatic interpretation of Elijah. In 1893 he was appointed professor of singing at the Royal College of Music at Manchester.

Blagrove, Henry Gamble. 1811-1872.

A distinguished English violinist. He was born in Nottingham, where his father, a professor of music, was his first teacher. He appeared in public when only five years old, and at the age of six played in a performance at Drury Lane Theatre. Before he was ten, he appeared daily in public at the Exhibition Rooms, Spring Gardens, London. In 1821 he became a pupil of Spagnoletti. When the Royal Academy of Music was opened, in 1823, he was enrolled among its first pupils, and the following year won a prize for proficiency. From 1832 to 1834 he studied under Spohr, in Germany. For several years he was solo violinist in Queen Adelaide's private band, and at the coronation of Queen Victoria he held the place of leader of the State band. Grove states that for upwards of thirty years he occupied the position of concerto player and leader in all the best orchestras. He died in London.

Blahetka, Marie Leopoldine. 1811-1887.

Brilliant Austrian pianist and a good composer. She showed musical ability very early and as a child of five was placed under Czerny, on the advice of Beethoven, who had heard her play. Later she studied the piano with Kalkbrenner and Moscheles and composition with Sechter. After making a number of successful concert tours, she settled in Boulogne in 1840, where she devoted herself to teaching and composition. Her best works are an opera, Die Rauber und die Sanger, which was produced in Vienna in 1830, and a concert piece for piano and orchestra. She wrote beside these many concertos, sonatas, polonaises, and rondos, for the piano, and the piano and violin and also many songs.

Blake, Charles Dupee. 1847-

American organist and song writer. Born in Walpole, Mass. Began studying music at the age of seven and composing at ten. Studied with J. D. C. Parker, J. K. Paine, T. P. Ryder and Handel Pond. After being organist at Wrentham and at Hollis-ton, Mass., he went to Boston as organist of the Bloomfield Street M. E. Church and later to the Union Church. His compositions which are very popular in character, number about three thousand, and consist of songs and piano pieces. He also wrote several large works, one of which, The Lightkeeper's Daughter, was produced in Boston in 1883. He has been connected with the music-house of White, Smith & Co., of Boston.

Blangini (blän-jē'-nē), Giuseppe Marco Maria Felice. 1781-1841.

Italian composer, singer and teacher, who was very much the fashion in the Paris of his day. He was born at Turin, Italy, and died in Paris. Blangini was an indefatigable composer, possessed an exquisite tenor voice and was a much-sought teacher of singing, holding the post of music-director at various courts. At an early age he displayed a decided talent for music and at nine years old was studying in the chorister's school of the Turin Cathedral. At the age of twelve he wrote some sacred music, a vocal composition and an anthem. War drove his family from Italy in 1797, and they found refuge in France,

Blangini

Blangini immediately going to the French capital, where he very soon won success as a teacher and a composer of songs, and later as an opera composer. In 1802 he was given commission to complete Della Maria's unfinished opera, La fausse Duégne; the following year his own opera Chimère et Réalité was produced, and, in 1806, he wrote Nephtali ou les Ammonites. He was appointed Court conductor at Munich in 1805, in 1806 was Court conductor to Napoleon's sister, the Princess Borghese, and in 1809 held a similar position at Cassel under King Jerome. After his return to Paris in 1814 he became composer to the court, and professor of singing at the Conservatory. Grove says: "The whole fashionable world, particularly the Faubourg St Germain, thronged to him for lessons. He drew up a list of his pupils which reads like Leporello's catalogue in Don Giovanni, as it included three Queens, twelve Princesses, twenty-five Countesses, etc." Blangini was the author of thirty operas, four orchestral masses, a great many romances, and many other compositions. Of this work the romances enjoyed a long-continued popularity.

Blaramberg (blä'-räm-bĕrkh), Paul. 1841-

A Russian composer. Paul Blaramberg was born at Orenburg, received his education at the Alexandrovsky School in St. Petersburg and served in the Statistical Bureau central service until 1870, when he withdrew to go into journalistic work. For a time he was editor of the Moskow Russische Zeitung. Coming under the influence of Balakirev, the inspiring teacher and leader in the new school of Russian music, Blaramberg, who previously had written music, entered seriously upon his musical career, after a brief season of study with Balakirev, he produced the opera, Mary of Burgundy. He is the author of a national comic opera, The Mummers; a one-act opera, The Roussalka Maiden; music to a national opera, the subject of which is taken from a play by Ostrovsky; several folk-songs and songs; and other compositions. Of Blaramberg's earlier work mention should be made of the cantata, The Demon, the Tartar dances, which compositions were very much admired, and very popular.

Blaze

Blauvelt (blou'-fĕlt), Lillian Evans. 1873-

American soprano, who has been very successful as a concert and operatic singer. She was born at Brooklyn, New York, and is of old Dutch and Welsh stock. She displayed musical talent at an early age, but until her fifteenth year devoted herself exclusively to the violin. She began her vocal education at the National Conservatory of Music, New York, studying under Mr. Jacques Buohy both in New York and Paris. She has sung with the leading musical societies of Europe, under the direction of numerous famous conductors and in England and on the Continent has won many triumphs. She received special recognition from Queen Margherita of Italy and Queen Victoria of England. Lillian Blauvelt is the only woman and the only English-speaking person to whom has been awarded the Decoration of the Order of St. Cecilia, conferred by the Royal Academy of St. Cecilia, the oldest musical society in the world, founded in 1585. In the United States she has sung under Walter Damrosch, Theodore Thomas, and Anton Seidl, and is a great favorite in this country. She made her debut in opera at Brussels in 1891 in Mireille and in 1903 sang at Covent Garden, London, the roles of Marguérite, Micaela, Juliette, and Zerline. In 1899 she married Mr. William F. Pendleton of New York.

Blauwaert (blow'-vārt), Emil. 1845-1891.

Famous Belgian singer, who reached the climax of his career at Bayreuth. He was successful also as a teacher. Taught in Burges, Antwerp and Mons. He was born at St. Nikolas, Belgium, and studied at the Brussels Conservatory, under Goossens and Warnots, made his debut in Benoit's oratorio, Lucifer, and for a number of years was identified with the principal part in this oratorio. In 1889 his singing of Gurnemanz in Parsifal was a memorable event.

Blaze (blăz), François Henri Joseph. 1784-1857.

He is sometimes called Castil-Blaze, French musical critic and writer on musical subjects. Received his first instructions from his father, who although a lawyer was a good musician. In 1799, Blaze went to Paris to study

law, but became a student at the Conservatory and also took private lessons in harmony. In 1820 he gave up the law and went to Paris, where he soon became famous as a musical critic and as the author of a two-volume work, The Opera in France, which appeared in 1820. From 1822 to 1832 Blaze was musical critic of the Journal des Débats, and he also wrote numerous articles for other periodicals. He also published a Dictionary of Modern Music and Theatres Lyriques de Paris, in three volumes and beside translated into French a large number of Italian and German operas. His compositions, which are forgotten, consist of two comic operas and a serious one, several romances and some chamber-music. He made a valuable collection of the songs of southern France called Chants de Provence.

Blewitt, Jonathan. About 1780-1853.

English organist, composer and director, son of Jonas Blewitt, a well-known organist of the latter part of the Eighteenth Century. He was born in London about 1780, studied under his father and under Battishill, and for awhile served as his father's assistant. He held several London appointments, was organist at Brecon, later at Sheffield, and in 1811 went to Ireland as private organist to Lord Cahir. He remained in Ireland a number of years, held the post of organist at St. Andrew's, Dublin, and was composer and music-director to the Theatre Royal in Dublin. He was a popular teacher and conductor in that city. In 1813 the Duke of Leinster appointed him grand organist to the Masonic body of Ireland. In 1825, Blewitt returned to London, became music-director at Sadler's Wells Theatre, brought out several stage pieces, and wrote music for pantomimes, operas and Irish ballads, the latter of which were quite popular. He was a very good singer in addition to his other talents, and also a pianist.

Blockx (blôx), Jan. 1851-

Distinguished contemporary Belgian composer and teacher, who has won his chief renown in opera. He was born at Antwerp, the son of an upholsterer, and as a lad was set to learn his father's trade. His employer noticing he possessed an unusual talent for music, aided him to set out on a musical career. He studied in

Antwerp and Brussels, and completed his education at the Leipsic Conservatory. At an early age he composed considerable music, his Flemish songs winning for him much popularity in his native city, and in this period he also wrote cantatas and some chamber-music. In 1877 his one-act opera Iets Vergeten was brought out, and with a cantata for the Rubens Festival, Ons Vaterland, he won a prize over twenty-one other competitors. In 1886 he became a teacher at the Antwerp Conservatory, was musical director of the Cercle Artistique of Antwerp, and in 1902 succeeded Benoit as director of the Conservatory. His ballet Milenka, produced at Brussels in 1886, made his name widely known. This was followed by the four-act opéra comique, Maitre Martin, and then came the lyric drama, De Herbegprinses, produced at Antwerp in 1896 and proving a very great success. An equal success was the opera, Thyl Uylenspiegel, produced at Brussels, in 1900; and a still greater success, La Fiancée de la Mer, brought out in 1903. Grove gives this estimate of the Belgian composer's work: "In his various compositions Blockx manifests a very interesting personality, which, while carrying out the newer tendencies in harmony and orchestration, succeeds in avoiding all imitation of Wagner."

Bloomfield-Zeisler. See Zeisler.

Blow, John. 1648-1708.

Noted English organist and composer. Was the teacher of Henry Purcell. Sang in the choir of the Chapel Royal in 1660, under Henry Cook, and studied, after leaving the choir, with John Hingeston and Christopher Gibbons. He began composing while a chorister, and also became so fine an organist that, in 1669, he was appointed organist of Westminster Abbey. This position he held until 1680 when he was replaced by Henry Purcell, but on the latter's death in 1695 he was again appointed. He was appointed one of the King's private musicians and honorary composer to the King, in 1685. In 1699 he was appointed composer to the Chapel Royal, which office he was the first to fill. Although not a graduate of any university the degree of Doctor of Music was conferred on Blow, by the Archbishop of Canterbury. Upon

his death, at the age of sixty, Blow was buried in Westminster Abbey. He was a most voluminous composer, his works consisting of about one hundred anthems, fourteen church services, many sacred songs and duets, odes, and catches and also organ pieces Unfortunately only a small number of these have been printed.

*** Blumenthal (bloo'-mĕn-täl), Jacques. 1829-**

German pianist and composer. Born at Hamburg, where he studied. Later went to Vienna, where he studied in the Conservatory and afterward at the Conservatory of Paris with Halévy. He went to London in 1848, and settled there as a fashionable teacher and pianist to Queen Victoria. He is a naturalized British subject. Beside piano pieces and compositions for the violin and violoncello, he has written many songs, some of the most popular of which are, My Queen; The Message; The Bend of the River; and The Requital. In later years his songs have been published in album form.

Boccherini (bôk-kĕ-rē'-nē), Luigi. 1743-1805.

Famous Italian composer and violoncellist. Born at Lucca. He showed great genius for music at a very early age and his first teacher was his father, who was himself a good musician. Very soon he was placed under the Abbé Vannucci and made such rapid progress that, in 1757, he was sent to Rome. Here he soon equaled his teachers and he heard much good music, notably Palestrina's, which influenced him greatly. After finishing his studies, he returned to Lucca, where he formed a strong friendship for the violinist Manfredi and joined him in a concert tour through Italy and southern France, to Paris, where they met a brilliant reception and were wonderfully successful. In the latter part of 1768 Boccherini and Manfredi, on the advice of the Spanish Ambassador, went to Madrid. Accounts differ as to their reception, but they were at least successful in obtaining court positions, Manfredi becoming first violinist in the Chapel of Don Luis, brother of the King, and Boccherini, his chamber-composer. The death of Manfredi, in 1780, and of Don Luis, in 1785, left Boccherini entirely alone, and his worldy wisdom being very small in comparison with his ability as a composer, his affairs became involved and his reputation began to decline. In 1878 he dedicated some music to Friedrich Wilhelm II. of Prussia and received from him the title of chamber-composer with a comfortable salary, but this stopped at the death of Friedrich, in 1797, and at the same time Boccherini's pension from the Spanish government was withdrawn; after this his affairs went from bad to worse and with the exception of a short time when Lucien Bonaparte was Ambassador to Spain and aided him, he lived in extreme poverty and died in want at Madrid in 1805.

Boccherini's ability as a composer is unquestionable and his productiveness was amazing. The entire number of his instrumental work is said to have been four hundred and sixty-seven, of which only seventy-four remained unpublished. His work had great originality and his music is full of beautiful and unexpected harmony. His style was simple and natural and his melodies excelled in freshness and grace. Although his music was never popular in Germany, his best works are still played in Italy, France and England. Boccherini and Haydn are supposed to have known each other's work and to have corresponded and their chamber-music is often compared. Boccherini's most famous works are his quintets, which are so arranged as to give the first violoncello the important and difficult part. Some of his instrumental works were twenty-one sonatas for piano and violin; twenty-eight trios for two violins and violoncello, one hundred and two string quartets; one hundred and thirteen quintets for two violins, viola and violoncellos; twenty symphonies and an orchestral suite. Among his vocal works were a Stabat Mater, A Christmas cantata; an opera, La Clementina; an oratorio; a mass for four voices; and motets and duets.

Bochsa (bôkh'-sä), Robert Nicolas Charles. 1789-1856.

Celebrated harpist and dramatic composer. He was born in France, where his father, Karl Bochsa, a Bohemian musician, was a flute and clarinet player. His musical talent developed very early, so that at the age of seven he played a piano concerto in public. At nine he composed

a duet and a symphony for the flute and at sixteen he wrote an opera, Trajan. His family having moved to Bordeaux, he studied composition for a year with the celebrated Franz Beck. During this time he wrote an oratorio, Le Déluge Universal; and a ballet. In 1806, having already become very proficient on the harp, piano, the violin and flute, Bochsa entered the Conservatory of Paris where he took up composition and harmony under Catel and Méhul. Later he studied the harp under Nadermann and Marin, but formed an entirely new style of his own and completely revolutionized harp-playing. In 1813, he became first harpist to the Emperor Napoleon and, in 1816, was appointed to the same position for Louis XVIII. In 1817, being detected in large forgeries, he fled to London and never returned to France. Bochsa popularized the harp in London and became a much sought for and fashionable teacher. In 1822, when the Academy of Music was established, he was made professor of the harp, but charges of misconduct were brought against him and in 1827, he was dismissed. From 1826 to 1832 he conducted the Italian Opera at the King's Theatre. In 1839, he eloped with Sir Henry Bishop's wife, with whom he made concert tours through Europe, America and Australia, where he died in Sidney, of dropsy.

Bochsa composed nine operas; four ballets; an oratorio, already mentioned; a Requiem Mass and several orchestral works; beside about one hundred and fifty works for the harp, consisting of concertos, symphonies, fantasias, sonatas and capriccios. He also wrote a Method for the Harp, which is still a standard. Bochsa is said to have been too prolific for his own fame as a musician and as a man he was very unreliable and dissipated.

Boehm (bām), Joseph. 1795-1876.

Well-known violinist and teacher. He was born at Pesth and studied first with his father and later with Rode. Began his career in 1815, at Vienna, after which he spent several years making concert tours in Italy. After returning to Vienna, in 1819, he was appointed professor of the violin in the Conservatory of Vienna. And in 1821 he became a member of the Imperial band. From 1823 to 1825 he again made successful concert tours.

It was a teacher, however, that he was best known and among his many famous pupils were Ernst, Joachim, Hellmesberger, Singer and Straus. He published about twenty compositions for the violin which are of no special importance.

Boekelmann (bā'-kĕl-män), Bernardus. 1838-

Excellent pianist. Born in Holland. Studied first with his father, who was a musical director. Went to Leipsic in 1857, where he studied in the Conservatory under Moscheles, Richter, and Hauptmann. During 1861 and 1862 he was in Berlin, as a private pupil of Kiel, Von Bülow and Weitzmann. Boekelmann made a trip to Mexico, in 1864, where he played on several occasions before the Court. In 1866, he settled in New York, where he has since lived as a teacher and pianist and where he founded and conducted the New York Trio Club. He has composed orchestral music, and many études for the piano; as well as four and eight-hand pieces and solos, also pieces for the violin and piano, and songs. He has published an edition of Bach's Well-tempered Clavichord, in colors, which is very unique.

Boëllmann (bwĕl'-män), Léon. 1862-1897.

French organist and composer, whose work is marked by grace and clearness. He was an excellent organ-player, and wrote much music for the organ; many short pieces; two suites; and a fantastic dialogué for organ and orchestra. He left sixty-eight published works, among them a symphony; famous variations symphoniques for violoncello and orchestra; a sonata for piano and violoncello; songs; pieces for the piano; much church music; a trio; and his quartet for piano and strings which gained the prize, in 1877, of the Société des Compositeurs. Léon Boëllmann was born at Ensisheim, Alsace, and at an early age went to Paris for study. He was a pupil at the school founded by Niedermeyer, where his teacher was Gigout, the celebrated organist. Boëllmann taught for a period in Gigout's Organ School; for awhile was sub-organist, and later became chief organist at the Church of St. Vincent de Paul, Paris. He died in Paris in the autumn of 1897.

Böhm (bām), Theobald. 1794-1881.

Celebrated German flute-player. He made great improvements in the construction of the flute, as an instrument, and through it of all wood-wind instruments. Böhm's construction gave the flute a much fuller and rounder tone, which is generally considered an improvement, but some authorities declare it detracts from the purity and sweetness of quality. In making these changes Böhm originated an entirely new system of fingering, which bears his name. This method has been largely adopted by flute-players. His system, while it gave an added ease in playing and a more even tone, had the disadvantage of making the instrument heavier and increased the possibilities of leakage. Böhm was a member of the Royal band of Munich for years. He composed many brilliant works for the flute, consisting of fantasias, études, polonaises and variations.

Boieldieu (bō-ĕld-yŭ'), François Adrien. 1775-1843.

A voluminous and highly talented French operatic composer. He was born at Rouen, his father being secretary there, to the archbishop. On account of domestic troubles between his parents, which finally resulted in divorce, Boieldieu while still a small boy, went to live with Broche, the organist of the cathedral at Rouen, an excellent musician, who so far as is known was his only teacher. At the age of eighteen, the boy composed a small opera, La Fille Coupable, for which his father had written the libretto. This being successful, was followed two years later by a second, Rosalie and Myrza, and at this time, he also wrote some beautiful ballads and chansons. Encouraged by these attempts, Boieldieu went to Paris, where he soon became acquainted with the foremost musicians, Méhul and Cherubini among the number. He brought out, in 1776, a one-act comic opera, Les deux Lettres; in 1797, a second, La Famille Suisse and, in 1798, Zoraïme et Zulnare. These years were all highly successful and Boieldieu's reputation as a composer was firmly established, in 1800, by, The Calif of Bagdad, the last and best work of the first period of his musical career. At this time, he also wrote some piano and chamber-music, and, in 1800, was appointed professor of the piano at the Paris Conservatory. It is said, but is also denied, that after writing The Calif of Bagdad, Boieldieu took a thorough course in counterpoint, and harmony under Cherubini. At any rate, his next opera, Ma tante Aurore, was not produced until three years later, and showed an immense amount of progress and improvement.

In 1803, suddenly and supposedly on account of domestic difficulties with his wife, who was a dancer, and with whom he was not happy, Boieldieu left Paris for Russia. Here he was appointed conductor of the Imperial Opera. His stay in Russia may be considered his second musical period and the works of this time, although numerous, added nothing to his fame. Only three of these were considered worth being produced in Paris. They were Rien de Trop, La Jeune Femme colère and Les voitures versées. When Boieldieu returned to Paris, in 1811, he found very little competition, Dalayrac being dead and Méhul and Cherubini both having retired. His first work of this third period was Jean de Paris, produced in 1812, one of his most beautiful operas and a brilliant success. After this for nearly fourteen years, he was engaged largely in collaboration with Cherubini, Isouard and Catel, producing only two works entirely alone. These were Le Nouveau Seigneur de village and Le petit Chaperon rouge. In 1817 he succeeded Méhul as professor of composition at the Conservatory of Paris, and, in 1825, he produced his masterpiece La Dame Blanche. Grove says: "The Dame Blanche is the finest work of Boieldieu, and Boieldieu the greatest master of the French school of comic opera." The plot of this opera is a combination of Scott's novels, The Monastery and Guy Mannering. In 1829, Boieldieu produced his last opera, Les Deux Nuits, which, principally on account of the poor libretto, was a failure. This failure, together with failing health due to lung trouble, caused Boieldieu to retire to southern France. His last days were also saddened by financial difficulties, his pensions both being stopped in 1830. One of them was, however, renewed shortly before his death, and he was tenderly cared for by his second wife who had been a

singer, and by whom he had a son, Adrien Louis Victor, who was a more than fair musician. Boieldieu died at Jarcy, his country seat, in 1834.

His work abounds in beautiful melodies and although he had very little training, his style, while simple, was finished and perfect. With the possible exception of Auber, he was the greatest composer in the field of comic opera. Among his distinguished pupils were Fétis, Zimmermann and Adam.

Boise (bois), Otis Bardwell. 1845-

American organist and composer. Born at Oberlin, Ohio, where his father was a physician. He showed musical talent very early, becoming organist of St. Paul's Church, Cleveland, Ohio, at the age of fourteen. He went to Leipsic in 1861, where he stayed three years, studying with Hauptmann, Richter, Moscheles, and others, and then went to Berlin and worked under Kullak. In 1864, after a serious illness, brought on by overwork, he returned to America and was an organist in Cleveland until 1870, when he went to New York, where he was organist of the Fifth Avenue Presbyterian Church and taught composition in the New York Conservatory. On account of ill health he went again to Europe in 1876, visited Leipsic, where he had a motet performed, spent a year at Weisbaden, where he met Raff and, in 1878, returned to New York, where he taught until 1881. From 1881 to 1888 he was in business in New York and since that time has been teaching in Berlin. His works consist of a psalm for chorus and orchestra; symphonies; concertos; overtures; songs and part-songs. In 1879 he gave a concert at Chickering Hall, New York, with a program made up entirely of his own works. He has published Harmony made Practical and Music and its Masters, and has written numerous articles on musical subjects.

Boito (bō-ē'-tō), Arrigo. 1842-

A well-known poet, librettist, and composer of the modern Italian school, born at Padua, in whose works is seen a blending of the temperaments of his Italian artist father and Polish mother, the Countess Josephine Radolinska. Arrigo was encouraged in his poetic taste by his elder brother, Camillo, an author and distinguished

professor of architecture of the Brera, but when he reached the age of fourteen, he showed sufficient musical ability to bring the family to Milan, so that he might enter the Conservatory. Yet at first he seemed so unpromising a pupil that the authorities would have turned him out had it not been for the intervention of his teacher, Alberto Mazzucato. Boito's first musical work was the cantata Il 4 Giugno (The Fourth of June), written in 1860. In 1862 Le Sorelle d'Italia (the manuscript of which unfortunately is lost) was performed at the Conservatory. Boito wrote the poem and the music for the second part, and his friend Faccio the music for part first, and it proved such a triumphant success that the two young composers were presented by the government with money enough to spend two years in other countries studying foreign music. Boito passed the time in Paris and Germany, but returned to Italy with his musical ideas practically unaltered, Beethoven, Marcello, Meyerbeer and Verdi remaining his ideals, yet these ideas were greatly in advance of the progress of Italian music at that time. Though he had been working on Faust, even while at the Conservatory, nothing definite had found shape, and the success of Gounod's Faust caused him to turn his attention wholly to literature, in which he has always been interested, equally, if not more than in music. Much of his time during his student days was spent in the library of the Brera, where he gained a thorough knowledge of the classics and a perfect command of Italian and French. In 1861 he began writing poems, which were published in 1877 as Il libro dei Versi, under the name Tobia Gorrio, an anagram which he frequently used. He also produced his only novel, L'Alfier Meno, in this period, and contributed to Italian and French Reviews, notably the Giornale della Società del Quartetto di Milano, which Mazzucata established, hoping to stimulate an interest in instrumental music. By championing Mendelssohn, Boito was compelled to fight a duel in which he was wounded. During the war with Austria, in 1866, he, together with his friends Faccio, Emilio Praga, and others, fought with the volunteers under Garibaldi, but early in 1867 he went to Paris, determined to settle there as a jour-

nalist. Despite the help of Victor Hugo, he could not find an opening, so he went on to visit his sister at her quiet country home in Poland and there turned his attention again to Faust or Mefistofele, as he now called it. He intended to return to Paris in the fall but did not carry out this plan, however, for the managers, Bonola and Brunello, hearing that his opera was now nearing completion, offered to produce it at La Scala. Boito finished the work hastily and returned to Milan, which has since been his home. Mefistofele was very long and entirely different from the conventional Italian Opera, so the ardor of the immense audience, which had cheered lustily after the Prologue in the Heavens, cooled, until, before the end of the five acts, feeling had been completely reversed and pandemonium broke loose among the enraged listeners. But he did not give up on account of this failure. He changed Faust's part from barytone to tenor, greatly revised the opening scene and the Sabba Romantico in the second act, and omitted some scenes entirely. In this new form it was given with great success at Bologna, in 1875. The original score has not yet been printed, so that it is impossible to follow, in that way, the change of his ideals. It was grandly conceived, but the orchestration was weak and there were some impractical scenes, yet some critics think the original more artistic than the present form. Unlike Gounod, Boito has used Goethe's entire poem, thus subjecting himself to lack of unity of interest which is thought to be the reason that Mefistofele is being seen less and less frequently since the retirement of Christine Nilsson, whose principal piece it was and who introduced it at London in 1880.

Boito is on admirer but not an imitator of Wagner, though his principles won him the name of the Italian Wagner, but latterly Bach has held the highest place in his esteem. He has written three other operas, Ero e Leandro, Nerone, and Orestiade, but none of them has been produced, for, as he is a critic, he seems dissatisfied with his own works. The libretto of Ero e Leandro, he gave to his friend Bottesini, who set it and it was later used, also successfully, by Mancinelli, but Boito himself used part of the music in his Ode to Art for the opening of the National Exhibition at Turin in 1882, and another theme was published as a barcarola for four voices. Boito is the author of the librettos of Faccio's Amleto, Ponchielli's La Gioconda, Palumbo's Alessandro Farnese, Dominiceto's Tram, and Verdi's Otello and Falstaff, and he also wrote the volume on Marcello in the Great Musicians' Series, edited by Hueffer. He has received the titles of Cavliere, Ufficiale and Commendatore from the Italian Government, as well as the cross of the Legion of Honor from France, but he is too modest to use them. In 1892 he was appointed Inspector General of Technical Instruction in the Conservatories and Lyceums of Italy. Also a degree was conferred upon him by Cambridge University in 1893. He has translated a number of works by Wagner, Schumann, and Rubinstein, and in 1901 published a tragedy, Nerone, possibly the libretto of his opera.

Bomtempo (bōm-tām'-pō), João Domingo. About 1775-1842.

Portuguese composer, pianist, and director. He was born at Lisbon, about 1775. In 1795 he settled in Paris, and with a period of absence in London, remained at the French capital until 1820, in which year he returned to Lisbon. In his native city he founded a Philharmonic Society, was made head of the Conservatory, held the post of instructor of the Royal family and director of the Court band. He was the author of operas, church music, compositions for the piano, and of a Method for Piano.

***Bond, Mrs. Carrie Jacobs. 1863-**

Contemporary American song-writer whose work is marked by simplicity and sympathy. On the title page of certain volumes of her songs is inscribed this phrase, "as unpretentious as the wild-rose." She publishes her own work, at the Bond Shop, Chicago, which has sent out numerous musical compositions of hers as well as some verse. Carrie M. Jacobs was born in Janesville, Wisconsin. She cannot remember the time when she could not sing; at the age of four she could pick out airs on the piano and at seven could play anything she heard. She was married to Dr. Frank Bond, in 1888, and removed to Northern Michigan. On his death, in 1895,

she came to Chicago with the intention of starting a new home there. The new establishment was to be shared with Amber, the well-known Chicago newspaper writer, but the plan was frustrated by the death of this friend. Mrs. Bond now went abroad for a season, and there received encouragement to devote her attention to music. On her return she settled in Chicago. Her work was introduced to the public by means of recitals, at which she sang her own songs solely. She made extensive tours in this country, and in 1905, sang in various European capitals. For a number of years she has published her compositions herself, consisting of a large number of songs and various pieces for the piano. Of the songs mention should be made of His Lullaby; Where to Build Your Castles; Three Ages of Man; I Love You Truly; Just A Wearyin' For You; Des Hold My Hand; His Buttons are Marked U. S.; Movin' In De Bes' Soci'ty; The Dear Auf Wiedersehn; and The Naughty Little Girl.

Bononcini (bō-nôn-chē'-nē), Giovanni Battista. About 1660-about 1750.

The most famous member of a noted family of Italian musicians. He was educated by his father and later studied at Bologna. About 1691 he went to Vienna, where he was appointed violoncellist, in the band of the Emperor Leopold, and where, at the age of eighteen, he brought out an opera, Camilla, which was very successful, but which is said to have been the work of his brother. In 1694, Bononcini went to Rome, where he produced his first operas, Tullo Ostilio and Serse. From 1699 to 1711, he was Court composer at Vienna, with the exception of two years, 1703 to 1705, that he spent in Berlin, as composer to Queen Sophie Charlotte. From this time up to 1720 his time was divided between Vienna and Italy. In 1720 he went to London, as one of the composers for the Royal Academy of Music, which had just been founded, with Handel as director. A great rivalry grew up between Bononcini and Handel, which resulted in two factions, almost political in character, the King supporting Handel, and the Duke of Marborough and other nobles favoring Bononcini. Bononcini was finally taken into the Marlborough family and given a pension of five hundred pounds a year. This rivalry was brought to a crisis by the performance of the opera, Muzio Scevola, of which Handel, Bononcini, and probably Ariosti, composed, each an act. The public decided overwhelmingly in favor of Handel. This decision, together with the discovery that Bononcini had published a madrigal of Lotti's as his own, completed his defeat and broke off his connection with the Marlborough family, and, his reputation beginning to suffer, he lost his friends and position. In 1733, a swindler going under the name of Count Ughi, persuaded Bononcini to go to Paris, where he cheated him out of the remains of his fortune, on the pretense of being able to make gold. Bononcini was now compelled to take up his profession again and composed for the Chapel Royal a motet, playing the violoncello himself for Louis XV. In 1848, the Emperor of Germany sent for him to come to Vienna, to compose the music for the Peace of Aix-la-Chapelle. Soon after this he went to Venice as composer to the opera and here, at the age of ninety, we lose trace of him. While composer for the Royal Academy in London, Bononcini produced the operas, Astarto; Crispo; Griselda; Pharnaces; Erminia; Calphurnia; and Astyanax. These with other operas, in all thirty-two; oratorios; masses; madrigals and motets, are his most important works. He also published some piano and chamber-music.

***Bonvin (bôn-văn), Ludwig. 1850-**

Contemporary Swiss composer, organist and chorister, at present orchestra-director at Canisus College, Buffalo, New York. He was born at Siders, Switzerland. Was the son of a physician, studied in the college at Sitten, and later began medical studies in Vienna. As a musician he is chiefly self-taught, with the exception of piano lessons during the college days in Sitten. In 1874 he entered the order of Jesuits in Holland, and in England, in 1885, was ordained priest. For about six years he served as organist, in various houses of the order in Holland and England. Father Bonvin came to America in 1887, and from that year to 1905 held the post of choir-director at Canisius College, and then became director of the

orchestra. He is the author of vocal and instrumental compositions. His works for voice include choruses, both sacred and secular, songs, and duets with orchestra. Among the instrumental compositions are three tone-poems for organ, a symphony, and several orchestral pieces.

Borghi (bôr'-gē), Adelaide. 1829-1901.

A celebrated Italian singer once very widely known as Borghi-Mamo. She was born at Bologna, and at a very early age showed a decided talent for singing. She made a successful debut in Urbino when only seventeen, was engaged to remain there, but later went to Malta, and in this city was married to Signor Mamo. After appearing in various cities of Italy, she was very successful in Italian Opera at Paris and Vienna. At Paris she sang also in a French production of Il Trovatore, remaining there several seasons. She made her London debut, in 1860, in London. Among other roles she sang Leonora, Desdemona, Rosine, and Zerlina and was highly regarded both as an actress and a singer. She returned again to Paris, but not to London, sang in Italy and Lisbon, and on her retirement from the stage took up her residence in Florence. A daughter, Ermina, a soprano singer, has met with success in Italian Opera.

Borodin (bō'rō-dēn), Alexander Porphyrjevitch. 1834-1887.

An excellent Russian composer of the National School, born at St. Petersburg, the illegitimate son of a Prince of Imeretia. By profession he was a scientist, having studied at the Academy of Medicine in St. Petersburg, where after two years of service as an army surgeon and three years of study abroad, he became professor of chemistry. The same year, 1862, he met Balakirev, founder of the New School of Russian Music, who fanned into a blaze the spark of musical genius which had been smoldering in Borodin from boyhood. In 1863 he married Catherine Protopopova, an amateur pianist of considerable talent. He played the flute, cello, and piano and wrote a flute and piano concerto at the age of thirteen which was followed soon after by a scherzo for piano and string sextet, and a trio for two violins and cello. But it was

not until he joined the Nationalists, that he took up the study of harmony and composition in earnest, during his leisure hours. After five years' work his First Symphony, in E flat, was completed in 1867 and played at Wiesbaden in 1880, and his Second Symphony, in B minor, occupied his spare time from 1871 to 1877. In the latter year he traveled in Germany, visiting Liszt at Weimar, from whence, according to Grove, he sent letters to his wife, which form an interesting picture of the noted master. His prominence in science must have interfered greatly with his work as a composer, for, aside from his duties at the Medical Academy, he helped establish the School of Medicine for Women, in 1872, where he lectured until his sudden death, at a party at his home, in 1877. He also wrote a number of valuable treatises on chemistry, and was a knight and Councilor of State. Probably his most popular musical work, and the one by which he became known in this country is the symphonic sketch, In the Steppes of Central Asia, produced in 1880, a remarkable description of the great desert, representing the passing of a native caravan, attended by Russian soldiers. This gives him room for splendid coloring, in presenting the songs of the Russians and Asiatics and the silence of the monotonous steppes, and allows him to indulge, not only his national feeling, but his natural Oriental tendency. This sketch was intended for living tableaux to celebrate the twenty-fifth anniversary of the reign of Alexander II. Borodin's other works include two string quartets, one in A major on a theme of Beethoven's, and one in B major; romances; a suite; and a Spanish Serenade, for piano; a number of songs of peculiar harmony, one Chez Ceula et Chez Nous with orchestra; a Third Symphony in A minor, finished by Glazounov; and the opera, Prince Igor, his finest work. It is a melodic opera, and unusually optomistic for a Russian play. The libretto, by Pushkin, is based on an old Russian epic describing Prince Igor's war against the Polovtsi. He left it unfinished but Rimsky-Korsakoff completed it, Glazounov supplying the third act, and the overture from memory, having Borodin's piano sketch of

it. The opera was successfully produced at St. Petersburg in 1890, and at Kiev in 1891. He also started two other operas, one on Mei's the Betrothed of the Tsar, which was never finished, and Mlada, which Rimsky-Korsakoff completed and presented in 1892. With Rimsky-Korsakoff, Leadov, and Glazounov he wrote a quartet on the tones B-la-f, in honor of their publisher Belaieff, and Grove mentions his contribution of the Polka, Marche Funèbre, and Requiem to the twenty-four variations and fourteen pieces for piano on the Chopsticks Waltz, called the Paraphrases, in which he was joined by Liszt as well as the other members of his own school.

Bortniansky (bôrt-nyän'-shkĭ), Dimitri Stepanovich. 1752-1825.

A Russian composer and choirmaster, to whom belongs the credit of reducing Russian church music to a system. He was born at Gloukoff, a village of Russian-Poland, studied music under Galuppi in St. Petersburg and Venice, and continued his musical education at Rome, Naples, and Bologna. An opera, Quinto Fabio, was produced at Modena in 1778, his Creonte having been given in Venice two years earlier. In 1779 he returned to Russia and was appointed director of the Empress' Church choir; in which he instituted many reforms, writing for the choir a mass and over forty concertos. Bortniansky was the author of much church music, and his compositions rank high. Tschaikowsky edited a complete edition of his works in ten volumes.

Borwick, Leonard. 1868-

Celebrated English concert pianist, a distinguished pupil of Clara Schumann. He was born in Essex, England, his father being a lover of music and an amateur violoncellist. Leonard Borwick began piano lessons at five, at the age of eleven was a pupil of Henry Bird, and four years later was sent to Germany, where he studied at Frankfort under Marie Schumann and later with Clara Schumann. After completing his studies with Clara Schumann, he made his debut in Frankfort, playing Beethoven's E flat concerto. His London debut took place at a Philharmonic concert, and here he played Schumann's concerto. Before the Philharmonic Society of Vienna he gave Brahm's D minor concerto. He has often played with the famous Joachim Quartet, and has had a very successful career, touring in Germany, Norway, and Sweden, and appearing frequently in London and Paris. He is very fond of the classics and is an excellent interpreter of Saint-Saëns and Liszt.

Boschi (bôs'-kē), Giuseppe.

A noted bass singer of the Eighteenth Century. Of his early and later life nothing is known; he is thought to have been a native of Viterbo, Italy, but of the date of his birth, under whom he received his training, and where he first appeared, there is no knowledge. In 1711 he was engaged by Handel to sing in his operas in London, and though at that time bass-parts were proportionally small, Boschi succeeded in making a name for himself. He sang in Handel's Argante, Radamisto, Floridante, Ottone, Flavio, Giulio Cesare, and Tamerlane; in Bononcini's Astartus, Crispo, Farnace, and Calfurnia; and his powerful voice was heard in the works of several other composers. He made his last London appearance in 1828. Boschi's wife, Francesca Vanini, was a celebrated contralto singer.

Bosio (bō'zĭ-ō), Angiolina. 1830-1859.

An Italian singer, whose short career was most brilliant. She was immensely popular in St. Petersburg. While singing there she came to her death, falling a victim to the uncongenial climate, and dying very suddenly, at the height of her career. She was born at Turin, a member of a family of musicians and actors, and became famous as a mezzosoprano and operatic actress. She studied at Milan, and in that city made her first appearance, at the age of sixteen. She met with pronounced success at Verona, appeared at Copenhagen and was urged to remain. In Madrid she was most enthusiastically received but not in Paris. She visited America, singing in New York, Philadelphia, and Boston, where she was very well liked. In 1851, soon after her return to Europe, she married a Greek gentleman named Xindavelonis. She

made her London debut in 1852, became a great favorite there, and in Moscow and St. Petersburg was extraordinarily successful. She sang, among other operas, in Rigoletto, Jessonda, Il Barbiere, Ernani, La Traviata, Fra Diavolo, and made a great hit in I Puritano, as Elvira, ranking next to Grisi. Her untimely death was mourned by a very large public.

*** Bossi (bôs'-sē), Marco Enrico. 1861-**

One of the most prominent of the younger Italian composers, whose music is distinctively German in style. He was born at Salo, Italy, his father being an Italian organist. At the age of ten he entered the Liceo Musicale, at Bologna, where he studied for three years. From 1873 to 1881 he was at the Conservatory of Milan, where he studied composition under Ponchielli and organ with Fumagalli, also taking up the piano and violin. In 1881 he became organist and conductor at the Como Cathedral, where he remained ten years. From 1891 to 1895 he was professor of the organ and harmony at the Conservatory of Naples, after which he was director of the Liceo Benedetto Marcello at Venice. In 1902 he was appointed director of the Liceo Musicale at Bologna. Bossi is, perhaps, the best of modern Italian organists and has written many works for that instrument, the best of which, is probably his organ concerto, which was given at the World's Fair in Chicago. He has written three operas, Paquita, in one act; L'Angelo della Notte and Il Veggento. He has also composed a symphonic poem, Il Cieco. In sacred work, he has produced the oratorio, Christus, beside a large number of masses, cantatas and motets, and he has also written several orchestral numbers; some chamber-music and piano pieces and songs. One of his latest, and perhaps his best work, is a setting of Milton's Paradise Lost. His Method of Study for the Organ, written with Tebaldini, is considered a standard work.

Bottesini (bôt-tē-sē'-nē), Giovanni. 1822-1889.

A distinguished Italian doublebass-player, also highly esteemed as a conductor and composer. Grove says

that his marvelous command of his unwieldy instrument excited the admiration of the whole musical world of Europe. Bottesini was born at Crema, in Lombardy, and died at Parma. He inherited his musical talent, his father being an excellent musician. Giovanni early showed that his talent was of unusual degree. When only eleven years old he was admitted to the Milan Conservatory, where he studied doublebass under Rossi, and harmony and composition with Basili and Vaccai. As doublebass virtuoso he traveled and gave concerts in Italy from 1840 to 1846, and then went to America. He spent several years in Havana, where he played chief doublebass in the orchestra, and in that city, in 1874, was produced his first opera, Christophe Colombe. In 1849 he made his first appearance in London, meeting with a most enthusiastic reception. From 1855 to 1857 he was in Paris and held the post of orchestra conductor of the Italian Opera. Next he went to Palermo, where he was director at the Bellini Theatre in 1861. In 1863, he was director at Barcelona, and for a period was director of the Italian Opera at Cairo. Bottesini conducted Italian Opera in London during the season of 1871, but presently returned to Italy and became director of the Parma Conservatory. He was the author of several compositions for his instrument; of several operas, L'Assedio di Firenze; Il Diavolo della Notte; Marion Delorme; Vinciguerra; Ali Baba; Ero e Leandro; and wrote the music of the oratorio, The Garden of Olivet, produced at the Norwich Festival of 1887.

Boucher (boo-sha), Alexander Jean. 1778-1861.

A French violin-player, with a good deal of technical skill, but a charlatan in his methods. He resorted to various tricks to attract the attention of the public; emphasized by all manner of means his noticeable likeness to Napoleon; added startling additions of his own when interpreting a composer's work; and in his playing made use of exaggerated expression. He succeeded in his aim of arousing public notice, and became very well known throughout Europe. Boucher was born in Paris. He was one of the youthful prodigies, and it is said played at court, when only six years

old, and at the age of eight appeared at the Concert Spirituel. He went to Spain in 1787, in Madrid held the post of solo violinist to the King; and returned to Paris in 1806. From 1820 to 1844 he traveled everywhere about Europe, attracting much attention, and calling himself "L'Alexandre des Violins;" at the conclusion of his travels he came back to France, and his death occurred in Paris. As a violinist Boucher's execution was remarkable, but he was more of a trickster than an artist.

Bourgault-Ducoudray (boor-gō dü-koo-drĕ), Louis Albert. 1840-

A French composer, professor, and writer, who, while not widely known, holds a high place in the world of music. He has not produced much original work, but rather, has turned his attention to the study of musical antiquities, and has shown great interest in the folk-songs of many countries. Since 1878 he has lectured on musical history at the Paris Conservatory. He was born at Nantes, and after finishing a classical course and being admitted to the legal profession, took up the study of music at the Paris Conservatory under Ambroise Thomas. In 1862 he won first prize for composition. A student of the music of the past, he founded in Paris, in 1869, an amateur choral society that, under his direction, gave choruses from Palestrina, and Orlando Lasso, Bach cantatas, and other works by the older masters. A sojourn in Greece brought forth, in 1876, the pamphlet Souvenirs d'une mission musicale en Grèce et en Orient, and a collection of songs called Trente Mélodies populaires de la Grèce et de l'Orient. He made researches in Brittany, and published, with French translations, Trente Mélodies populaires de la Basse Bretagne. Among original works of Bourgault-Ducoudray are a choral symphony, a fantasie, a Carnaval d'Athènes, several cantatas, the operas Bretagne and Thamara.

Bourgeois (boor'-zhwä), Louis.

A French musician, teacher, and composer of the Sixteenth Century, his chief claim to distinction being that he had an important part in the selection and arranging of tunes in the Genevan Psalter. Recent investigation has shown that he also wrote

many of the melodies. He received an invitation to Geneva in 1541, left there in 1557, and it is thought had no connection with the Genevan Psalter after the latter year. Little is known of his life. He was born in Paris, early in the Sixteenth Century, and about the time of Calvin's return from Strasburg, was called to Geneva. In 1545 took the place, in association with another, vacated by Guillaume Franc, as Master of the Children. In Geneva, Bourgeois seems to have fared rather ill at the hands of the Council, who reduced his pittance, and though Calvin himself made intercession in his behalf it was of no avail. Once he was thrown into prison for the offense of altering psalm tunes without permission, but this time Calvin was successful in his effort for him, obtained his release and the alterations were adopted. Bourgeois was one of the first to harmonize the melodies of the French version of the psalms. In 1547 he published three collections of psalms, and these were printed at Lyons, instead of Geneva, probably because of Calvin's opposition to the use of harmony. A treatise of his, published at Geneva in 1550, proposed a reform in the naming of sounds, the first proposal, according to Grove, to abandon the method of the Guidonian Hand and to teach music by the employment of the solfeggio. Bourgeois returned to Paris in 1557, and it is believed spent the remainder of his days there. He published a collection of psalms in Paris, in 1561.

***Bowman, Edward Morris. 1848-**

Eminent American organist. Born in Vermont. Has studied music since his childhood, having his first instruction at Canton, New York. His family moved to Minneapolis, Minn., in 1862, where he became organist of Holy Trinity Church and also gave music lessons. In 1866 he went to New York where he studied the piano with Mason and the organ and theory with John P. Morgan, and was organist of Old Trinity Church. From 1867 to 1872 he was in St. Louis, Mo., as teacher, conductor and organist. In 1872 he went to Europe, with his wife who was an artist of some ability. He remained three years, most of which time he spent in Berlin, where he studied the piano with Franz Bendel, the organ with Haupt

and theory and composition with Weitzmann, also studying registration for part of the year in Paris, with Batiste. Returning to St. Louis, in 1874, he remained in that city until 1887, with a trip to Europe in 1881, when he was the first American to pass the examination of the London Royal College of Organists. Since 1887 he has been in Brooklyn, where he is organist of the Baptist Temple. From 1891 to 1895 he was professor of music at Vassar College. In 1895 he organized in Brooklyn the Temple choir, of two hundred voices, which he still conducts. Bowman has served three terms as president of the Music Teachers' National Association. In 1884 he helped to found the American College of Music, for which he served as president for eight terms, being now honorary president and trustee. He is also one of the founders of the American Guild of Organists. He is beside a very successful teacher and has published Bowman's Weitzmann's Manual of Musical Theory.

Boyce (bois), William. 1710-1779.

English organist and dramatic composer. He was in the choir of St. Paul's Church under Charles King and later studied with Maurice Greene. He became organist of St. Michael's, Cornhill, in 1736, and the same year was appointed composer to the Chapel Royal and the King. In 1737, Boyce was chosen conductor of the musical festival held by the Three Choirs (Gloucester, Worcester and Hereford) and, in 1749, became organist of All Hallows Church. These positions he resigned in 1758 to become organist of the Chapel Royal. He was given the degree of Doctor of Music in 1749 by Cambridge. Boyce's compositions consisted of anthems and services; twelve sonatas for violin and a violin concerto; and eight symphonies; beside an oratorio, Noah; a masque for The Tempest; dirges for Romeo and Juliet and Cymbeline; a masque, Pellus and Thetis, a trio for The Winter's Tale, and Harlequin's Invasion, and also a large number of songs, duets and cantatas. Boyce's most important work was the collecting and editing of the Cathedral Music, which was published in three volumes, the first appearing in 1760 and the last in 1778. This work, which was begun by Dr.

Greene, and was taken up after his death, at his request, by Boyce, was a collection in score of the most valuable English sacred compositions by eminent musicians of the last two centuries.

Bradbury, William Bachelder. 1816-1868.

One of the pioneers of American music. He was a composer and teacher. Was born in Maine. Both his father and mother were musical, his father being a choir-leader and singing-teacher. In 1830 his parents moved to Boston, where the son took lessons on the organ and in four years time had become known as a fine organist. In 1840 he went to New York, where he lived until 1847 as a teacher and composer. From 1847 to 1849 Bradbury and his family were in Europe, where he studied in Leipsic, with Hauptmann, Moscheles and Böhme. After returning home he devoted his time from 1849 to 1854 to teaching, composing and conducting Musical Festivals, which were then very popular and were being held all over the country. In 1854, with his brother, he began manufacturing pianos. This business was carried on until 1869, by which time the Bradbury pianos had become quite popular. Bradbury was one of three men, the others being Lowell Mason and George F. Root, who did a great deal for church and vocal music in this country. Bradbury edited over fifty collections of music from 1841 to 1867, in all of which were many of his own compositions. Some of the best known of these collections, which had an immense sale, were The Jubilee, Fresh Laurels, and the Golden Series. He also wrote the cantatas Esther, the beautiful Queen, and Daniel. Bradbury was the editor of the New York Musical Review and collected a large and valuable musical library.

Braham, John. About 1774-1856.

Renowned Jewish tenor singer, whose real name was Abraham. He was born in London, about 1774, and at an early age left an orphan. He made his living, it is said, by selling pencils about the streets. Opportunity came to study under Leoni, a celebrated singer of his own race, and in the year 1787 he made his first public appearance, at the Covent Garden

Theatre, singing The Soldier Tired of War's Alarms. When his boyish voice failed he found a patron, under whom he secured training, to fit him to become teacher of the piano, but returned to the stage, when his voice allowed of singing in public again, and in time became a great favorite, especially in London. He appeared in opera at Drury Lane, in 1796, then sang in Italian Opera, and oratorio, following which he went to Italy for a course of study, and sang in opera in various Italian towns. He remained two years at Milan, and reappeared in England, in 1801, at Covent Garden, London. Now began his great success. He attained immense popularity in roles, for which he wrote the music himself, as well as in songs and ballads of his own composition. Mention should be made of his Death of Nelson, the national song that has delighted generations of Englishmen. He created the role of Sir Huon in Weber's Oberon. Grove says that Braham had scarcely a rival in the theatre, concert room or church. "His compass extended to about nineteen notes; and his falsetto from D to A, was so entirely within his control, that it was hardly possible to distinguish where his natural voice began and ended. After his voice had lost its natural power, he was successively engaged at several theatres on the mere strength of a reputation that seemed immortal." He accumulated a large fortune, which he lost in unfortunate business enterprises, and an American tour, made late in his career, was not successful. In private life he was much respected and very popular, and he had a good social standing in London.

Brahms (bräms), Johannes. 1833-1897.

When Johannes Brahms died, in 1897, there passed the last of the great masters in German music, and one of their greatest. Johannes Brahms came of the people. As Josef Wiess says: "He sprang from the people, and everywhere one meets the mighty lineaments and forms of his race in his compositions."

His great-grandfather was Peter Brahms, of sturdy Lower Saxony stock, and a joiner by trade. The grandfather was a retail dealer and innkeeper at Heide, Holstein. A son

of the latter, by name Johann Jacob, twice ran away from home because of his love for music and remained so faithful to this passion that finally he was permitted by his father to follow the profession of musician, eventually becoming contrabassist in theatre orchestras at Hamburg. In this city, in 1830, he married Johanna Henrika Christiane Nissen, a lady seventeen years older than himself. She bore him three children, the second of whom was Johannes, born in Hamburg, May 7, 1833.

Johann Jacob was a musician of considerable versatility. He played several instruments and accepted employment where it was to be obtained — summer garden, dance hall, or theatre. The family, living in circumstances anything but affluent, seems to have been on the whole a happy as well as a kindly one, the home life during Johannes' boyhood being cheerful and agreeable. Brahms was ever passionately devoted to his old mother, and was very fond of his father. He never was ashamed of his youthful deprivations and struggles and took honest pleasure, when he came across any bit of his early work that he had always written as well as he knew at the time. Dr. Widman records: "He even did not consider it a useless discipline of life that he had sometimes had to accompany the singers at a café chantant, or play dance music, whilst all the time longing for the quiet morning hour when he could put his own thoughts on paper." Brahms himself said, "The best songs came into my head whilst brushing my boots before dawn."

At an early age Brahms showed ability of an unusual order, eagerly getting from his father what the latter could teach him. He read whatever he could come upon and practised with a will. He delighted to dwell on the days, when a little boy of barely six, he for the first time discovered the possibility of making a melody visible to the eye by placing black dots on lines at different intervals and of his invention of a system of notation before he knew one had already long been in existence. While still very young he became a pupil of a chapelmaster named Kossel and later was so fortunate as to have for instructor Edouard Marxsen of Altona, a celebrated composer, under whom he was to make close

acquaintance with Bach and Beethoven. Hadow in his Studies in Modern Music, remarks: "It is . . . a matter of no small moment that Brahms in his early studies should have followed the historical development of the art, first the volkslieder and dances which represent its simplest and most unsophisticated utterance; then the choral writing, in which polyphony is brought to its highest perfection; lastly, the culminating majesty of structure which Beethoven has raised as an imperishable monument."

Brahms made his debut at the age of fourteen, before a Hamburg audience, playing amongst other things a set of original variations on a volkslied. He appeared again in public in 1848; the following year made two public appearances, and in April of 1849, gave a concert, at which he played Beethoven's Waldstein Sonata and a Phantasie of his own. In the meantime he was working hard at composition and in this period produced three piano sonatas, the Scherzo in E flat minor, and a number of songs, the Liebestreu notable among these.

Early in the fifties there came to Hamburg the eccentric Hungarian violinist, Remenyi, who found himself much impressed by Brahms' playing, he accompanying the violinist in some of the Hungarian dances. Remenyi suggested that they travel together, and, in 1853, they set out on a professional tour of North Germany. At a concert, where they were to play the Kreutzer Sonata, at the last moment they found that the piano was half a tone too low. It would have spoiled the effect to tune down the violin, so Brahms offered to transpose the piano part half a tone higher and playing without notes he accurately made the transposition, and in addition gave a spirited rendering. At Hanover, Brahms was introduced by Remenyi to an old school fellow of his, none other than the famous young Joachim, who gave them a letter to Liszt at Weimar, exerted his influence for them in Hanover, and suggested a letter to Schumann at Düsseldorf. Joachim at this time pronounced Brahms, both as player and composer, "the most considerable musician of his age I have ever met."

A successful concert was given in Weimar, and the great Liszt showed

himself much pleased by one number on the program, Brahms' E flat minor Scherzo. The next day a meeting was arranged at Liszt's house in the Altenburg, when the master to Brahms' delight played the Scherzo. For a while Liszt was to express much enthusiasm over the young composer, and, strange as it may seem now in the light of Brahms' completed work, count him as belonging to the new order, an ally of Berlioz and Wagner.

At Weimar, Remenyi and Brahms brought their tour to a close, the latter going to Göttingen for the promised letter to Schumann, and also in response to the cordial invitation extended him, to make Joachim a visit. Brahms remained some time in Göttingen before starting on to Düsseldorf, this being the beginning of the beautiful friendship with Joachim, a friendship that lasted until Brahms' death, forty-four years later.

Schumann received him with open mind, then with warmest interest and finally regarded him with unbounded enthusiasm as their acquaintance progressed. In the Neue Zeitschrift für Musik, Oct. 28, 1853, Schumann printed the now famous article Neue Bahnen (New Paths), filled with such praise of Brahms as to attract to the young composer the attention of the whole music world of Germany.

Shortly an invitation arrived from Leipsic that he come there and play some of his compositions at the Gewandhaus, and in December he appeared, giving the Scherzo in E flat minor and the Sonata in C. To his surprise there now arose a heated controversy about his work; he was assailed by both classes; one side did not hesitate to affirm that never would he become a star of the first magnitude, the other expressed the wish that he might speedily be delivered from over-enthusiastic patrons. Meanwhile progress with the publishers advanced, and eight of his important works were published during the winter.

The friendship with Joachim and the Schumanns grew apace, and when Schumann's mental trouble asserted itself so tragically, both Joachim and Brahms were untiring in their devotion to him and his family, Brahms spending much time at Düsseldorf. During these days he gave concerts with Julius Stockhausen, the distinguished singer, with whom he

formed a warm friendship; and played in public with Joachim and Mme. Schumann. An opening at the Court of Lippe-Detmold presently offering, he was installed there as Court-Director. The Court of Lippe-Detmold being a quiet one, he had the best of opportunity for study and composition and season after season lived here in contented retirement, seemingly forgetful of the furore he had started and that he was but beginning his career. This period was marked by only one published work and few public appearances as a player. But this retirement was only temporary, he was preparing by a long and severe course of study to again present himself to the world; in which he was finally to take his place, not as leader of a new school, not as overthrower and destroyer, but as Hadow suggests, "as artist contemplative rather than artist militant." Brahms, whose early work was so highly praised by the romanticists, in the end proved to them a disappointment. Daniel Gregory Mason, in his book From Grieg to Brahms, remarks: "If he had followed out the path he was on, as any contemporary observer would have expected, he would have become the most radical of romanticists. At thirty he would have been a bright star in the musical firmament, at forty he would have been one of several bright stars, at fifty he would have been clever and disappointed. It required rare insight in so young a man, suddenly successful, to realize the danger, rare courage to avert it."

His Piano Concerto in D minor, produced at the Leipsic Gewandhaus, Jan. 27, 1859, was received unfavorably and aroused much opposition, but it should be noted that it eventually met here with a very different reception. The next work was the Serenade in D, which was given its first public appearance in Hamburg. When not engaged at Detmold, Brahms was accustomed to spend considerable time in Hamburg with his parents, as well as to make long visits to Göttingen and Switzerland. Now was brought forth a rich number of works and some of his masterpieces. In 1861 appeared the exquisite Ave Maria for female voices, orchestra and organ; the Funeral Hymn for chorus and wind-instruments; the D minor Concerto; the first two sets of

piano variations; and two volumes of songs and duets. In 1862, were published four part-songs for female chorus, with accompaniment of horn and harp; two books of Marienlieder; a volume of songs; two sets of variations for piano; and the String Sextet in B flat, which has been pronounced the most magnificent piece of chamber-music appearing since Beethoven.

And to these days might be added the Piano Quartets in G minor and A major, though not published till 1863, after Brahms was established in Vienna. There were strong attractions drawing him to the Austrian capital, not the least his growing interest in Hungarian music, an interest doubtless awakened by the association with Remenyi. Brahms found the musical circles of Vienna ready to welcome him, for while his compositions were little known by the public, the musicians were all aware of him. His scholarly playing was approved and his work as composer began to be appreciated. He found the atmosphere congenial and from now on dwelt in Vienna; though with frequent intervals of roaming, for he was excessively fond of travel. In the summer of 1863, he was appointed conductor of the Singakademie. During the year he occupied the post — he refused re-election — he devoted himself to it with much zeal, and the experience as choral conductor proved of great value.

It is of interest to note that Brahms and Wagner came to Vienna the same year. They were occasionally thrown together, but neither appears to have courted any intimacy, the two being not at all in sympathy. Wagner's attitude toward Brahms was disdainful. Brahms did not profess enthusiasm for the theatre, and frankly confessed that he did not understand Wagner. Brahms bound himself to no school; and living in the strife stirred up by Wagner, he calmly kept to his way, holding to the best of the old, bending with listening ear to the message of the new.

Brahms was the author of no opera; but as Josef Weiss says, "dramas, dramatic scenes, comedies, epics and tales in music he poured forth in profusion." In 1863 he published two piano quartets, the following year a number of vocal compositions, among

them two volumes of songs, the wonderful Wie bist du, Meine Königin appearing this year. To 1865 belong the Piano Quintet in F minor and the first two books of Romances from Tieck's Magelone. Late in the year Brahm engaged in a concert tour in Germany that added to his renown. In October of 1866 he made a short tour with Joachim in German Switzerland. In January of 1867, in Vienna, the G major Sextet was given its first production, this work being followed by the Paganini Variations, a set of waltzes, and the Soldatenlieder. And then came the great German Requiem, which at first met with much criticism from the theologians, a funeral ode rather than a requiem mass. Performed at Bremen Cathedral, on Good Friday, 1868, it drew musicians from far and near, among the most famous Joachim and Madam Schumann. Today the German Requiem is regarded as Brahms' best monument.

Following the publication of five volumes of songs and the last three books of Romances from Tieck's Magelone, came a period of rest; then the first two books of Hungarian dances. In 1871 appeared the splendid Triumphlied, written in celebration of the German victory in the Franco-Prussian struggle; and the marvelous Schicksalslied. These two works with the Requiem and the Rhapsodie for alto solo and male chorus, observes Grove, "mark the culmination of Brahms' art as a choral writer. In one and all he touches a point of sublimity that had not been reached since Beethoven."

From 1872 to 1875 Brahms held the important post of conductor to the Gesellschaft der Musikfreunde. In this period he produced a quantity of work; numerous songs, duets and choruses; the Piano Quartet in C minor; and a set of orchestral variations. In 1876 appeared the Symphony in C minor; the ensuing year the D major Symphony; this followed by the magnificent Violin Concerto, which played by Joachim on its first presentation met with a remarkable demonstration. Brahms' Third Symphony, considered the finest of his instrumental works for orchestra, was produced at Vienna in 1883, then came the Symphony in E minor. Of his other work mention should be made of the Quartet in B

flat; additional series of songs and pieces for the piano; the Violin Sonata in G; a second set of Hungarian dances; the Academic Festival Overture written for the Breslau degree; the Tragic Overture; the Piano Concerto in B flat; the String Quartet in F; the Violoncello Sonata in F; the Violin Sonata in A; two concerted compositions for clarinet; the Double Concerto; the C minor Piano Trio; the Violin Sonata in D minor; a second String Quartet; and two volumes of motets.

No little of Brahms' work is censured for its over-intellectuality and the author's lack of appreciation of the purely sensuous side of music. But these faults sink into the background in a wide survey of his contribution. Of Brahms' scope Hadow writes: "Do we want breadth? There is the Sextet in B flat, the Second Symphony, the Piano Quartet in A. Do we want tenderness? There is the Minnelied, there is Wie bist du, Meine Königen, there is the first Violin Sonata. Is it simplicity? We may turn to Erinnerung, to Sonntag, to the later pianoforte pieces. Is it complexity? We have the Symphony in E minor, the four Concertos, the great masterpieces of vocal counterpoint." And continuing the thought of Brahms' moods of beautiful simplicity, Hadow adds: "In Shakespeare it often happens that we come across a line where there is nothing unusual in the thought, nothing recondite in the language, nothing but the simplest idea expressed in the simplest words, and yet when we read it we feel at once that it could have been said in no other way, and that it can never be said again. And, in his own art, Brahms too has this gift of making simplicity memorable."

Brahms as a song-writer demands special attention. Grove says: "As with all the greatest lyrical writers, love-songs form by far the largest and most important section of Brahms' vocal works, and here his finest qualities come constantly into view. The set of fifteen romances from Tieck's Magelone exhaust every mood of the lover's emotion, and no one has ever given more sincere, sustained, or truly passionate expression to the rapture of crowned love than is to be found in these songs." The number of solo songs with piano accompaniment is about two hundred,

sixty or more being in folk-song style. Of his range as a song-writer, Weiss enumerates songs of fate; the love-songs; hero songs; a Requiem, a Funeral Song; the Twenty-third Psalm; the Marienlieder, German songs relating to the worship of the Virgin; motets; spiritual songs; trios; duos; quartets; a drinking glee; waltz for quartet and piano; gipsy songs; and grave songs.

There is little to write of Brahms save the record of his work, the adventures of his life being all in association with his work. The early successful concert tour was followed by years of poverty and struggle, crowned at last by serene triumph. Late in life came the financial success, the unquestioned recognition, though it cannot be said full appreciation has yet been yielded him. The King of Bavaria conferred upon him the order of Arts and Sciences; the Emperor of Austria made him a member of the Order of Leopold; in company with Verdi he was created a Knight of the Prussian Order, and the same year he received this honor he was elected a member of the Berlin Academy of Arts. Late in his career he was elected foreign member of the French Academy. He received the degree of Doctor of Philosophy from the University of Breslau, in 1881, previously having declined the degree of Doctor of Music offered by the University of Cambridge. An honor that touched him deeply was the conferring upon him, in 1889, by his native place, Hamburg, the freedom of the city.

Though he met with wide appreciation he also encountered severest criticism. Says Dickenson, "The gravity and complexity of his music have always stood in the way of what is called popularity." From another point of view, Wagner said of him, with characteristic sarcasm: "Brahms is a composer whose importance lies in not wishing to create any striking effect." And yet Brahms was not antagonistic to the great reformer and later in their careers frequently expressed admiration for Wagner. It is not recorded that Wagner ever awakened to appreciation of Brahms' work.

Simplicity and catholicity were prominent traits of Brahms' character. Mason calls attention to the fact that in music, he prized equally the simplest elements, like the old German

folk-songs and the Hungarian dances, and the most complex artistic forms. His intellectuality was great; of his learning Spitta declares, "No musician was more well read in his art or more constantly disposed to appropriate all that was new, especially all newly discovered treasures of the past. His passion for learning wandered, indeed, into every field, and resulted in a rich and most original culture of mind." He was untiring in effort and to the end kept up the habit of writing a contrapuntal exercise daily. He worked for ten years at his first symphony.

His genuineness was remarkable, and he was a man of deep feeling, scornful of bombast and sham. He was extremely modest, seldom speaking of his own work. He once said to Josef Weiss, "I would go on foot twenty German miles to hear something by Bach, but I would not willingly go as far to direct one of my own works." Weiss avows that no more modest man than Brahms ever, in his lifetime, occupied such a place in the realm of tone, the most important musicians and musical institutions vying with one another in showering honors upon him.

Brahms loved Nature passionately and like Beethoven was very fond of long walks. Grove calls attention to how strongly the musical portrayal of a landscape appealed to him; the early Mondnacht, Die Mainacht, An die Nachtigall, O komme Holde Sommernacht, and Feldeinsamkeit, "typical specimens of this mental attitude towards Nature, which tempts one to call Brahms the Wordsworth of music, were there not a warmer passion, a higher ecstacy and a deeper insight, than Wordsworth ever could attain."

He was not infrequently blunt to a degree, but was as ready with apology as with the rough phrase. Sometimes described as a shaggy bear — he could never play the part of a celebrity expanding on adulation — in reality he was of a most cheerful and amiable disposition, charming in company congenial to him, a great lover of children, always tempted to stop in the streets and make friends with the little ones, and very kind to servants and dependents. Frugal and modest in manner of life, he gave away freely, provided generously for his family and gave to others generously.

He had a great fondness for travel and a wholesome liking for vacations, made many journeys to Italy and was a frequent visitor at the German watering places. He was essentially healthy and normal. One biographer says, "It is not a little refreshing to contemplate a genius who, with all the astonishing amount that he accomplished, yet found time to enjoy his dinner, to bear his part in the company of his friends, and to become the sworn ally of all the children in the neighborhood."

Brahms never married and his remarks in reference to his single state have been oft repeated. Late in life he makes the facetious observation, "It is my misfortune still to be unmarried, thank God." Writing to a friend, he said: "Have I never spoken to you of my beautiful principles? Among them is never more to seek an opera or a marriage."

For over forty years he was an intimate and valued friend of Clara Schumann, who gave rare interpretations of his works, of whom and her children, he was extremely fond, one of his first publications being a set of Volkskinderlieder arranged for the Schumann children. Brahms held Madame Schumann in highest regard, his attitude that of filial devotion — she being thirteen years his senior. They called each other by their first names and he was wont to spend the summer months near her. She died on May 20, 1896, and was not long survived by Brahms, who seems never to have recovered from the shock of her loss. A chill, caught at the time of her funeral, aggravated an affection of the liver, which was eventually the cause of his death. He died at Vienna, April 3, 1897, his last words, spoken to the nurse who brought him a drink, were, "I thank you." He was buried in a cemetery near Vienna, near to Mozart, Beethoven, and Schubert.

Daniel Gregory Mason writes: "Of all the figures of modern music, brilliant and varied as they are, impressing one with the many-sidedness and wide scope of the art, there is perhaps only one, that of Johannes Brahms, which conveys the sense of satisfying poise, self-control and sanity. Others excel him in particular qualities. Grieg is more delicate and intimate, Dvořák warmer and clearer in color; Saint-Saëns is more meteoric, Franck more recondite and subtle, and Tschäikowsky more impassioned; but Brahms alone has Homeric simplicity, the primeval health of the well-balanced man. He excels all his contemporaries in soundness and universality. In an age when many people are uncertain of themselves and the world, victims of a pervasive unrest and disappointment, it is solacing to find so heroic and simple a soul, who finds life acceptable, meets it genially, and utters his joy and his sorrow with the old classic sincerity. He is not blighted by any of the myriad forms of egotism, by sentimentality, by the itch to be effective at all costs, or to be 'original,' or Byronic or romantic or unfathomable. He has no 'message' for an errant world; no anathema, either profoundly gloomy or insolently clever, to hurl at God. He has rather a deep and broad impersonal love of life; and universal joy is the sum and substance of his expression."

BIBLIOGRAPHY.

Deiters, Hermann — Biography of Dr. Johannes Brahms.
Deitrich, Albert, and Widman, J. V. — Recollections of Brahms.
Hadow, W. H. — Johannes Brahms (In Studies in Modern Music. Vol. 2).
Mason, D. G. — From Grieg to Brahms.
May, Florence — Life of Johannes Brahms.
Riemann, Hermann — Johannes Brahms.
Spitta, J. A. P. — Studies in Music (Essay on Brahms).

Brambach (bräm'-bäkh), Casper Joseph. 1833-

German composer and teacher. Was born at Bonn. From 1851 to 1854 he studied at the Cologne Conservatory, where he won the Mozart Scholarship. Later, he studied as a private pupil with Ferdinand Hiller. In 1858 he became professor at the Cologne Conservatory. This position he held until 1861, when he became music-director at Bonn. In 1869 he gave up this work and has since lived at Bonn as a composer and teacher. Brambach has become especially known as a composer of choral works, the most important of which are Trost in Tönen; Das eleusische Fest; Gesanges; Velleda; Columbus;

and Prometheus the last receiving a prize. He also wrote a number of smaller choral works; many part-songs; duets and songs; beside an opera, Ariadne; Tasso, a concert overture; two piano quartets; a piano sextet and concerto and a string sextet.

Brandeis (brän'-dīs), Frederic. 1835-1899.

A German pianist and composer, whose professional life was spent in the United States. He was born at Vienna, and came to America at the age of fourteen, after studying with Fischoff, Karl Czerny, Rufinatscha, and Wilhelm Meyerhofer. He made his debut as a pianist in New York, in 1851, and as solo-pianist and as conductor toured throughout this country. He held the position of organist in various New York churches. Brandeis was the author of much vocal music, both sacred and secular. He also wrote a great many compositions for the piano, and orchestral and other music.

Brandes (brän-dĕs), Emma. 1854-

A German pianist. She was born near Schwerin, studied under the court music-director at Schwerin, Aloys Schmitt, and later was a pupil of Goltermann, the court-pianist. Emma Brandes made her first public appearance in Schwerin, in 1866; visited England, 1871-1872, where she was regarded as a player of much ability and promise, and played with Joachim and Madame Schumann. In Austria and Germany her playing met with great success, but she retired from public life on her marriage to Professor Engelmann of Utrecht.

Brandt (bränt), Marianne. 1842-

A brilliant Austrian operatic-singer of both soprano and mezzosoprano parts. Her real name is Marie Bischof. She was born in Vienna, and studied in that city under Frau Marschner, later being a pupil of Madame Viardot. She made her debut at Gratz, in 1867, as Rachel in La Juive. She appeared in Hamburg and in Berlin, was immediately successful and was engaged for a number of years at the Court Opera. In 1882 she sang in German Opera in London, her singing of the part of Brangäne in Tristan und Isolde, being very enthusiastically received, as well

as her interpretation of Fidelio. At the second performance at Bayreuth, of Parsifal, July, 1882, Marianne Brandt sang the role of Kundry, alternating with Materna, creator of the part. She visited New York in 1886, appeared several seasons here in German Opera, and in 1890 settled in Vienna as a teacher of singing.

Brassin (bräs-săn), Louis. 1840-1884.

Most distinguished member of a Belgium musical family, his father being a singer of note and his brothers well-known musicians. He was a composer and pianist. He studied at the Conservatory of Leipsic for five years, being a pupil of Moscheles, during which time he gained a number of prizes. After finishing his studies he made several concert tours with his brothers, one of whom, Leopold, was also a fine pianist, while the other, Gerhard, was a violinist. In 1866 he became first professor of the piano in the Stern Conservatory at Berlin. Later he was professor in the Conservatory at Brussels, and from 1878 until his death held the same position in the St. Petersburg Conservatory. He wrote two operettas, Der Thronfolger and Der Missionär, beside many piano-pieces, the best of which were his études, and also songs.

Brema (brā'-mä), Marie. 1856-

Brilliant dramatic soprano. Her real name was Minny Fehrman, and although she was born in Liverpool, her father was a German and her mother an American, a native of Richmond, Virginia. At the age of eighteen she was married to Mr. Arthur Braun of Liverpool, and did not consider a musical career seriously until 1890, when she began studying with Henschel. Later she studied with Mr. Blume and Madame Bessie Cox. Since making her debut in 1891, in Schubert's Ganymede, she has appeared most successfully in many roles, in London, Paris and Brussels, beside singing twice at Bayreuth in Wagnerian opera and making a tour through America in 1894 with the Damrosch Company. She sang the part of Beatrice at the first production of Stanford's Much Ado About Nothing in 1901. She has also been heard at all the most important English festivals of the last ten years, notably at the Birmingham Festival of 1900, when she sang The

Brema

Angel, in Elgar's Dream of Gerontius. Among Madame Brema's celebrated roles are Orpheus in Gluck's opera of that name, Ortrude in Lohengrin and Brangäne in Tristan and Isolde.

Breslaur (brās'-lowr), Emil. 1836-1899.

German pianist, musical writer and critic. Studied at the Stern Conservatory, Berlin, for four years and afterward, in 1868, became a teacher at Kullak's Academy, where he remained nine years. In 1883 he became choirmaster for a Berlin Synagogue. The Deutscher Musiklehrer Verband was founded by him as a music-teachers' union in 1879 and he also founded and was director of a college for the training of piano teachers. He wrote a number of works on musical subjects, was editor of the Klavierlehrer, a musical periodical, and also wrote several choral pieces, some piano-pieces and songs.

Bréville, Pierre Onfroy de. 1861-

A French composer of the modern school, a pupil and disciple of César Franck. He was born at Bar-le-Duc. His interest in music turned him from following a diplomatic career to devotion to art. He entered the Paris Conservatory, where he studied under Théodore Dubois and then under Franck. The opera, Ghiselle, left unfinished by Franck, was completed by de Bréville, Coquard, Rousseau, d'Indy and Chausson. His compositions include much church music, works for the organ, and vocal and instrumental pieces. Grove says of him: "If he cannot yet be numbered among the most illustrious of Franck's pupils, de Bréville has shown such constant sincerity and artistic earnestness, that his compositions are highly esteemed by all who appreciate the modern French school."

Brewer, Alfred Herbert. 1865-

An eminent contemporary English organist, conductor and composer who occupies the post of organist and master of choristers at Gloucester Cathedral. He was born at Gloucester and was educated at the Cathedral School in that city and at Exeter College, Oxford. From 1877 to 1880 he was chorister at Gloucester Cathedral, and in 1881 filled the post of organist at St. Catharine's Church.

Brewer

Later he was organist at St. Mary de Crypt, and from 1882 to 1885 was organist at St. Giles' Church, Oxford. At Exeter College, Oxford, he procured the post of organ scholar and was also organ scholar at the Royal College of Music. He was elected organist of Bristol Cathedral in 1885 and for awhile served as organist at St. Michael's Church, Coventry. From 1892 to 1897 he was organist and master of music at Tonbridge School, and since 1897 has held the post at Gloucester Cathedral. His influence on the music life of his city is marked. He conducted the Gloucester Festivals in 1898, 1901 and 1904 and is conductor of the Gloucestershire Orchestral Society, the Gloucester Choral Union, the Gloucester Orpheus Society and the Gloucester Diocesan Choral Unin. He is Examiner of the Associated Board of the Royal Academy of Music and the Royal College of Music. From Dublin University, he holds the degree of Bachelor of Music, while the degree of Doctor of Music was conferred upon him by the Archbishop of Canterbury in 1905. Dr. Brewer is the author of pieces for the violin and the piano; songs and part-songs; works for the organ, and various compositions for the church. His compositions include an Orchestral Service in C; music to the Ninety-eighth Psalm; the sacred cantatas Emmaus and The Holy Innocents; Love's Philosophy; a Song of Eden, setting to Milton's words; and In Springtime, the latter given at the Leeds Festival of 1907.

Brewer, John Hyatt. 1856-

American composer, teacher and organist. Born in Brooklyn and has lived there all his life. Began his career as a choir boy at the age of six and sang until he was fourteen. At the age of fifteen he was organist of a Brooklyn church. He studied vocal music with Cutler and Wilder, piano and harmony under Rafael Navarro, organ with Diller, Caulfield and Whitely, and later organ, counterpoint and composition for ten years with Dudley Buck. He has been organist successively of a number of Brooklyn churches, and has conducted numerous glee clubs and orchestras, among them the Boylston, Orpheus, Brooklyn Hill and Damrosch Glee Clubs, the Cecilia Ladies'

Vocal Society and the Hoadley Amateur Orchestra. He was a charter member as well as second tenor and accompanist of the Brooklyn Apollo Club, founded in 1878, and in 1903 he became its conductor. He was one of the founders of the American Guild of Organists and has been an active member of the New York State Music Teachers' Association. Since 1899, he has been professor of music at Adelphi College. Brewer's compositions number over one hundred, including the cantatas, Holy Night, The Birth of Love, Hesperus, Sea and the Moon, Herald of Spring, and Firelight Pictures; a suite, The Lady of the Lake, for orchestra; about thirty songs, sacred and secular; pieces for the piano, organ and strings; and also duets for organ and piano. Some of his best works are his cantatas Hesperus and The Birth of Love; the part-songs for men, Fisher's Song, May Song and the Katydid; and for women's voices, Sea Shine and Treachery; and among his songs his Meadowsweet and Heart's Rest.

Bridge, Sir John Frederick. 1844-

Noted English organist and composer. He entered the Rochester Cathedral as a choir boy, at the age of six, where he remained until he was fifteen. In 1865 he studied with John Hopkins and was assistant organist at the Rochester Cathedral. From 1865 to 1869 he was organist at Trinity Church, Windsor, studying with Sir John Goss, and taking the degree of Bachelor of Music at Oxford, in 1868. Bridge became organist of Manchester Cathedral in 1869. This position he held for six years and was at the same time professor of harmony at Owens' College, also taking the degree of Doctor of Music at Oxford in 1874. In 1875 he was appointed organist at Westminster Abbey, in which capacity he arranged all the music and composed an anthem for Queen Victoria's jubilee service in 1887, and for the coronation of King Edward VII. in 1902. At the jubilee service in 1887 he received a medal from the Queen and at the diamond jubilee in 1897 he was knighted and received the clasp to the medal. At the coronation of Edward VII. he was made a member of the Victorian order. In 1890 he was elected Gresham professor of music in the Royal Academy of Music. He succeeded

Barnby, in 1896, as conductor of the Royal Choral Society, and since 1902 he has been King Edward professor of music at London University. Among his compositions are the cantatas, Boadicea and Callirrhoë; the oratorios, Mount Moriah and Repentence of Ninevah; the motet, Hymn to the Creator; the concert overture for orchestra, Morte d'Arthur; Rock of Ages for barytone solo, chorus and orchestra; settings for Kipling's poems, The Flag of England and The Ballad of Camperdown; a dramatic piece, The Forging of the Anchor; and two choral ballads, The Festival and Inchcape Rock; besides anthems, church services, hymns, part-songs and organ music.

Bridge has also edited a number of hymn-books and has published primers on counterpoint, double-counterpoint, canon and organ accompaniment.

Bridge, Joseph Cox. 1853-

Brother of the above and also a celebrated organist and a composer of some merit. He studied under Hopkins, was his brother's assistant at Manchester Cathedral and was afterwards organist at Exeter College, Oxford, and from 1877 at Chester Cathedral. He has the degrees of Bachelor of Music and Doctor of Music from Oxford. He has written the oratorios, Daniel and Rudel; a string quartet in G minor, anthems, songs, part-songs and piano-music.

Bright, Dora. 1863-

An English pianist and composer. Born in Sheffield. Studied first with her father, who was an excellent amateur violinist. At his death, in 1881, she entered the Royal Academy of Music, where she studied composition under Prout, and the piano under Walter Macfarren. In 1884 she gained the Potter prize and in 1888, the Lucas medal for composition, being the first woman to have that honor. She remained at the Academy until 1888 and during that time produced several important compositions. In 1882 she appeared at the Promenade concerts, Covent Garden, and in 1891, at the Crystal Palace concerts, playing her own piano concerto in A minor. In 1892, she played her Fantasia in G for piano and orchestra at the Philharmonic concerts. This was the first time that

a composition by a woman was allowed to go on the program of that society. In 1889, she began piano recitals, making a tour of the Continent with great success. In 1892, Miss Bright married Capt. Knatchbill, of Bath. From 1892 to 1895 she gave recitals from the works of English composers. Her compositions include a concerto for piano; a concerto in A minor for piano and orchestra; a Fantasia in G; quartet for piano and strings; suite for violin and piano; duet for two pianos; solo pieces for piano and flute and twelve songs.

Bristow, George Frederick. 1825-1898.

One of America's most representative composers. His father was an Englishman, who came to America and became a well-known conductor in New York. Bristow, the younger, was born in Brooklyn and began the study of music at the early age of five, becoming second leader of violins in an orchestra at thirteen and publishing his first composition at fourteen. When the New York Philharmonic Society was organized, in 1842, he entered the orchestra as violinist, and remained in that position until 1883. This society performed several of his compositions, his first overture being given when Bristow was only seventeen. During the brilliant concert tour of Jenny Lind in America, under the management of Sir Jules Benedict, Bristow was her conductor, and afterwards held the some position in Julien's orchestra. He was also leader of the New York Harmonic Society and was for three years director of the Mendelssohn Union. Besides being a talented composer, Mr. Bristow was a fine organist, a good violinist, an excellent orchestra conductor and choral leader and a teacher of broad experience. For a large part of his life he had charge of the music in the New York public schools. In private life he was simple and unassuming, caring nothing for society but devoting himself with much energy and industry to work. His works, between seventy and eighty in number, include orchestral, piano and organ music, operas, oratorios and cantatas. Many of these have never been published. Among his larger and more important compositions are the operas, Rip Van Winkle and Columbus; his

oratorios, Praise To God, and Daniel; his cantatas, The Pioneer, and The Great Republic with orchestral accompaniment; The Arcadian Symphony; a Symphony in F sharp-minor; and Niagara, a descriptive piece for chorus and orchestra given in New York in 1898.

Brockway, Howard A. 1870-

American pianist and composer. He was born in Brooklyn and received his education at the Brooklyn Polytechnic Institute. From 1881 to 1889 he studied the piano in Brooklyn with H. O. C. Kortheuer. In 1890 he went to Berlin, where for five years he studied composition with O. B. Boise, also an American, and piano with Barth. In 1895 he gave a concert of his own works in Berlin, with the Berlin Philharmonic Orchestra, at which his Symphony in D major was produced. The same year he returned to America and lived in New York as pianist and teacher until 1903, when he became a member of the faculty of Peabody Institute, Baltimore, which position he still holds. In spite of the fact that his symphony was received with great favor in Berlin, Brockway did not obtain a hearing in this country until 1901, when his Sylvan Suite was performed by the Boston Symphony Orchestra. Other compositions of Rockaway's are a Nocturne, a Characterstück, a Ballade, a Fantasiostück, a set of variations, a sonata for piano and violin, a Cavatina and a Romanza for violin and orchestra, a Movement Musicale for violin and piano, a Scherzo for orchestra, two part-songs and songs. Hughes says that Brockway may be counted as one of the most fluent, brilliant, and thoroughly equipped of American composers.

***Brodsky (brôd'-shkĭ), Adolph. 1851-**

Celebrated contemporary Russian violinist and teacher. He was born at Taganrog, Russia, and early displayed exceptional musical talent. He began taking lessons at the age of five, and at the age of nine gave a concert. At this concert he enlisted the sympathy of a wealthy citizen, who sent him to study at Vienna. In the year 1860, he entered the Vienna Conservatory and became a pupil of the famous Joseph Hellmesberger. This great teacher took much delight in his gifted pupil and allowed the

"wonder child" to play at many concerts in Vienna, and finally admitted him into his own quartet, then in the height of its popularity, the personnel being Hellmesberger, Brodsky, Boderich and Popper. After a residence of ten years in Vienna, Brodsky made a tour in his native land, 1870 to 1874, and with two other artists gave concerts all over Russia, the itinerary extending as far as Tiflis in the Caucasus and Baku on the Caspian. He subsequently settled in Moscow, that he might come under the influence of Ferdinand Laub; but he was never a pupil of Laub, as is stated in some biographies, though Dr. Brodsky considers that Laub had a greater influence on the formation of his style than even Hellmesberger. In 1874, Brodsky was appointed professor in the Munich Conservatory. He remained there four years, then for two years conducted the symphony concerts at Kiev, and toured Austria, Germany and England from 1881 to 1883. The latter year, he accepted the post of violin professor at Liepsic Conservatory, where he remained eight years, there forming the well-known Brodsky Quartet. From 1891 to 1894 he toured the United States and Canada, making his headquarters in New York. On his return to Europe he settled at Manchester, England, assuming the duties of chief professor of violin at the Royal College of Music, and leader of the Hallé Orchestra. On the death of Sir Charles Hallé, October, 1895, he became principal of the College. Victoria University, in 1902, conferred upon him the honorary degree of Doctor of Music, and he is the possessor of the Olaf Order of Norway.

Bronsart (brôn'-zärt), Hans von. 1830-

German pianist and composer, whose full name is Hans Bronsart von Schellendorff. He was born at Berlin and received his education at Danzig and at the University of Berlin. Studied composition under Dehn and his first work in piano was with Kullak. From 1854 to 1857 he studied with Liszt at Weimar. After a number of successful European concert tours, Bronsart conducted the Euterpe concerts at Leipsic from 1860 to 1862, and the Gesellschaft der Musikfreunde concerts at Berlin in

1865 to 1866, and in 1867, became Intendant of the Court Theatre at Hamburg. In 1887 he was appointed superintendent of the court music at Berlin. He retired from public life in 1895. Bronsart's wife, Ingeborg Starck, whom he married in 1862, was a famous pianist. His two best known works are a trio in G minor and a concerto in F sharp minor. Other compositions are a cantata, Christnacht; an opera, Der Corsar; Frühlings-Fantasie for orchestra; a Polonaise in C minor and a string sextet and solo pieces for the piano.

Bronsart, Ingeborg von. 1840-

Wife of the preceding. Noted contemporary composer and pianist. She was born in St. Petersburg, of Swedish parentage, her maiden name being Starck. She came of a musical family, and had the benefit of good instruction from the first, studying under Martinoff, Decker and Henselt. When only twelve years old she gave a concert, at which was presented a composition of her own. After this success she made other public appearance while still very young. Application for lessons was made to Liszt, and on proving her ability she was accepted as a pupil, and became a great favorite with that great teacher. After a series of concert tours throughout Germany, appearing also in St. Petersburg and Paris, she was married in 1861, to Hans von Bronsart, and settling in Hanover, retired from concert work, hereafter devoting her time to composition. She is the author of songs, several male choruses, works for violoncello and piano, a fantasie for violin and piano, numerous compositions for the piano, and three dramatic works. Die Göttin von Sais was her first opera. Her setting to Goethe's Jery und Bately has been very successful, as has also her third opera, König Hierne.

*** Bruch (brookh), Max. 1838-**

An eminent German composer and conductor, specially distinguished in the field of the epic cantata. He was born at Cologne, his mother being a singer and teacher, and a member of a family of marked musical talent. From her, Max received his first instruction in music, and his further training progressed under her guidance. While studying with Breiden-

stein at Bonn he was considered a remarkably promising pupil. Gaining the scholarship of the Mozart Foundation, which assured him an income for four years, he was enabled to continue his musical education under Hiller, Reinecke, and Breuning, the while producing some work and making his name known. Then for three years, from 1858 to 1861, he was engaged in teaching in his native town, and here, at the age of twenty, he set Goethe's Scherz, List und Rache, this operetta being his first dramatic composition. Bruch's first composition, produced at the age of fourteen, was a symphony. Visits to various musical centers, Vienna, Berlin, Dresden, Leipsic, and Munich, aided in his development. In the city of Mannheim, in 1863, his opera The Lorelei was produced, written to the libretto prepared by the poet Geibel for Mendelssohn.

The Lorelei was followed by the great male chorus-cantata Frithjof, still considered one of his best works. His most successful work is the heroic cantata Odysseus; another great work, Arminius, Bruch likes best of all his compositions. Achilleus and Lied von der Glocke, works for solos, choir and orchestra, should be included in a mention of Bruch's most important creations. Of the composer's accomplishment in this field, Grove gives this estimate: "Bruch's real field is concert music for chorus and orchestra; he is above all a master of melody, and of the effective treatment of masses of sound. Bruch's melody is not drawn from hidden depths of innermost feeling, but rather from the upper surface of his nature; yet it is true, unconstrained, natural, and excellent in structure, broad, impressive, and vocal." In addition to the compositions mentioned, Bruch has written many songs, three symphonies, choruses, pieces for the piano, violin concertos, the oratorio Moses, and the opera Hermione, based on The Winter's Tale. His first violin concerto is very well known.

Bruch was musical director at Coblenz from 1865 to 1867, and from 1867 to 1870 court-conductor at Sondershausen. On resigning the latter post, he resided for a while at Berlin, and then went to Bonn, where he remained for five years, devoting all his time to composition. In 1878 he succeeded Stockhausen as director of the Stern Singing Society in Berlin. In 1880 he was invited to Liverpool, as director of the Philharmonic Society, and for three years occupied this post; resigning to become director of the Orchestral Society at Breslau. Later he was appointed director in the branch of composition at the Royal Hochschule in Berlin, in which city he now resides and which post he still occupies. In 1881 he married the singer Emma Tuczek, of Berlin. Max Bruch holds honorary degrees from Breslau University and Cambridge University and is corresponding member of the French Academy of Fine Arts.

Bruckner (brook'-nĕr), Anton. 1824-1896.

Austrian composer and organist. He received his first musical instruction from his father, after whose death he entered the Church of St. Florian as chorister and later became organist. Bruckner, although almost entirely self-taught, in 1855 obtained the position of cathedral organist at Linz, in a competition, and while here he studied counterpart with Sechter and composition with Otto Kitzler. When Sechter died, in 1867, Bruckner was appointed his successor as organist of the Imperial Chapel at Vienna and also became professor of counterpoint, composition and organ playing in the Vienna Conservatory. In 1875 he was made lecturer on music at the University of Vienna. Bruckner is known chiefly by his symphonies, of which there are eight complete and one unfinished. Other works are a Grande Te Deum; three grand masses; a psalm; a quartet for strings; a male chorus, Germanenzug; beside motets and choruses

Brüll (brĭl), Ignaz. 1846-1907.

Talented pianist and composer. Born in Moravia. Studied composition with Dessoff and Rufinatscha and the piano with Epstein. After finishing his studies, he made a number of very successful concert tours, playing many of his own compositions. From 1872 to 1878 he was professor of piano at the Horak Institute, Vienna, and in 1881 he became one of the directors of this institute. In 1875 his opera, Das Goldene Kreuz, was produced and

was so successful in Germany that he turned his attention almost entirely to composition. Other works are Die Bettler von Samarkand, his first opera, produced in 1864; Grin-goire; Der Landfriede; Königin Mariette; Das Steinerne Herz; Schach dem König and Der Husar. Beside these Brüll wrote many orchestra works, among which are a symphony in E minor; overture to Macbeth; Tanz suite and three serenades. He produced much chamber-music, many beautiful songs and solo pieces for the piano and violin.

*** Bruneau (brü-nō), Alfred. 1857-**

One of the most noted of contemporary French composers and the leader of the realistic school of modern French Opera. He was born in Paris and inherited his musical ability from both father and mother, both of whom were musicians. He studied at the Conservatory of Paris, first taking up the violoncello with Franchomme. Later he studied composition with Massenet, winning the Prize of Rome, in 1881, with his cantata, Geneviève de Paris. His first opera, Kérim, attracted but little attention, but in 1891 a four-act opera, Le Reve, based upon Zolo's story of the same name, was produced at the Opéra Comique with the greatest success. From this on his operas were all prepared from Zolo's stories and there followed, L'Attaque du Moulin; Messidor; L'Ouragan; L'Enfante Roi and La Faute de l'Abbé Mouret. Bruneau has also composed a number of works besides his operas. The most important of these, his Requiem, a highly original and powerful work, was produced in 1896. In 1884, his overture heroique and Leda, a choral symphony, were performed and in 1886, La Belle au Bois dormant and the symphonic poem Penthésilée were given. He has also written many beautiful songs, notably his Lieds de France, written to words by Catulle Mendes and Chasons à danser, six songs arranged from suggestions from the old French dances. Bruneau received the decoration of the Legion of Honor in 1895. He has published three volumes of musical criticism and has been music critic for a number of Paris papers. Bruneau's music has caused a great amount of discussion, resulting in decided differences of opinions among musicians,

the more conservative element, who believe that the opera must necessarily be melodic throughout, criticising him severely; while many of the newer composers, who advocate individuality and realism in music, admire him most enthusiastically. All opinions seem to agree that he is sincere and original and that he has developed a line of music peculiarly his own and peculiarly French.

Buck, Dudley. 1839-

Dudley Buck, the widely-known American composer, organist, and teacher, was one of the first musicians of this country to win general recognition. He has written in all forms, but his fame as a composer rests largely upon his church music and cantatas. He is a native of New England, was born at Hartford, Conn., in 1839, the son of a prosperous shipping merchant. It was intended that he enter business life, and up to his sixteenth year he received no formal instruction in music. But he early showed a passion for music and set to work to teach himself. Rupert Hughes in his Contemporary American Composers, gives a suggestive picture of Dudley's youthful endeavors to learn something of the art of music —"Buck, though intended for a commercial life, borrowed a work on thorough-bass and a flute and proceeded to try the wings of his muse. A melodeon supplanted the flute, and when he was sixteen he attained the glory of a piano, a rare possession in those times. He took a few lessons and played a church organ for a salary — a small thing but his own. After reaching the Junior year in Trinity College, Hartford, he prevailed upon his parents to surrender him to music, an almost scandalous career in the New England mind of that day, still unbleached of its blue laws."

His father now concluded to send him abroad for study, and in 1858 he went to Germany, remaining there three years. In Leipsic he studied theory and composition with Richter and Hauptmann, the piano with Plaidy and Moscheles, and orchestration under Rietz, and when the latter removed to Dresden continued his work with him there. In Dresden he also studied organ under Friedrich Schneider. Then followed a year of work in Paris, which in-

cluded study of organ construction. On his return to America he assumed, in 1862, the duties of organist at the Park Church, Hartford, and also engaged in teaching. It was in this period he published his first Motette Collection, which Mathews, A Hundred Years of Music in America, says marks an epoch in American church music, the book "notable because it was the first collection published in America in which modern styles of German musical composition were freely used, with unlimited freedom of modulation and addition of an independent organ accompaniment. In the latter respect the book had a vast influence, for to many organists it was the first authentic information they had received concerning the proper manner of using the organ effectively for accompanying and heightening the effect of the choir singing."

As a concert organist, Dudley Buck now made numerous and extensive tours, and with these concerts and various series of sacred compositions did notable pioneer work toward elevating the popular taste of the time. In 1869 he went to Chicago to fill the post of organist at St. James' Church, and here added very considerably to his reputation both as organist and composer. Many of the compositions written for his choir were included in the second Motette Collection. He built a home in Chicago, and close to his house erected a small music hall, where organ recitals were given, that proved of much inspiration to students and music-lovers generally. When the great fire swept the city, in 1871, all his early compositions were burned, and his house and library destroyed. On leaving Chicago he went to Boston; in this city he remained two years, holding the post of organist at St. Paul's and later being given charge of the organ at Music Hall. While in Boston he taught at the New England Conservatory. In 1875 he was invited to be organist of the Cincinnati Music Festival. For a while Buck filled the post of assistant conductor of the Thomas Orchestra in New York, and then became organist of Holy Trinity Church, Brooklyn, and director of the Apollo Club. He served as organist at Trinity for twenty-five years, until his retirement from church work, in 1903. The service of Dudley Buck as organist and choirmaster has been long and memorable. As a teacher he ranks with the famous instructors, among his noted pupils being George Chadwick, Frederick Grant Gleason, W. H. Niedlinger, Harry Rowe Shelley, C. B. Hawley and John Hyatt Brewer.

In 1874 appeared his cantata, Don Munio, from Irving's Alhambra, the music written for mixed chorus and orchestra. This became very popular. The same year the Boston Handel and Haydn Society gave the first production of his setting of the Forty-sixth Psalm, God is Our Refuge. For the Philadelphia Centennial Celebration, in 1876, he wrote the music to the Centennial Meditation of Columbus with words by Sidney Lanier, which work was performed by a chorus of one thousand voices and an orchestra of two hundred under the direction of Theodore Thomas. His largest cantatas, or oratorios, are the Golden Legend, from Longfellow, and the Light of Asia, founded upon the poem by Sir Edwin Arnold. From the American poets, Lanier, Longfellow and Stedman, hs has taken many of his texts. In Irving's Life of Columbus, he found the libretto for his cantata, The Voyage of Columbus. He has written a great deal for male choruses. Of works in this class are the Chorus of Spirits and Hours from Shelley's Prometheus Unbound, King Olaf's Christmas, the Nun of Nidaros, Voyage of Columbus, and Paul Revere's Ride. He has several pieces for the piano; composed the opera Deseret, in which use is made of a Mormon theme; and is the author of the symphonic overture Marmion.

In religious compositions he very frequently makes use of dramatic effect, but it is so employed as to in no way lessen the grace and dignity of these works. A series of sacred cantatas, the fruit of his later years, are designed for the various church festivals and called the Christian Year. His large mass of sacred compositions include anthems, hymns, offertories, and Te Deums. He is the author of a wide variety of organ music; has made various transcriptions for the organ; published Studies for Pedal Phrasing, the Influence of the Organ in History, and an excellent handbook for organists and students called Illustrations in Choir

Accompaniment. His compositions for the organ belong in the list of his most important works. Musicians generally are familiar with his two organ sonatas and the Triumphal March, which Elson prophesies are sure to remain in the standard repertory.

Bull, John. 1563-1628.

Noted English organist and composer, of the time of Queen Elizabeth. He received his training at the Queen's Chapel. In 1582 he became organist at Hereford Cathedral and later master of the children. He was made a member of the Chapel Royal in 1585 and was appointed organist in 1591. He received the degree of Bachelor of Music from Oxford in 1586 and that of Doctor of Music from the same institution in 1592. From 1596 to 1607 he was professor of music at Gresham College. In 1617, having left England some years before, he became organist of the Cathedral of Notre Dame at Antwerp, where he remained until his death. Bull's compositions, vocal and instrumental, numbered about two hundred and consisted of anthems, canons and pieces for the organ and virginals. Bull has been spoken of as the "first performer in the world" of his time and as the "Liszt of his age." And he is said to have done a great deal to develop harpsichord music.

Bull (bool), Ole. 1810-1880.

A famous Norwegian violinist of strong individuality and originality. Riemann defines him as "a famous though somewhat eccentric violin-virtuoso, whose capricious playing often brought on him the reproach of charlatanism." But though Ole Bull's playing was capricious, though he resorted to tricks with his violin, he was saved by the poetry of his interpretations from meriting the term charlatan.

Though largely self-taught, he attained to a very rare technical proficiency. He was a much better interpreter of his own work than of any other and seldom played any but his own compositions, being noted for his improvisations. He used a bow of unusual length and heaviness, which a smaller man could not have employed; and played with an almost flat bridge which, although there were

disadvantages in its use, allowed the production of very beautiful effects. Some critics characterized his playing as wanting in taste, but it was universally conceded that he performed with much skill and feeling. George William Curtis said of him: "Ole Bull is precisely an irrefragable fact, against which criticism may dash its head at leisure. The public heart will follow him and applaud, because he plays upon its strings as deftly as upon those of a violin."

In America, Ole Bull enjoyed the greatest popularity. He was immensely successful here, being so popular that the concert halls often proved inadequate for the crowds that thronged to hear him. He came to America first in 1843, and made his last visit in 1879. He amassed a large fortune in this country. His second wife, whom he married in 1870, was an American. His last winter, the winter of 1879, he spent at Cambridge. He lived at Elmwood, in Lowell's house and mingled with the literary society of Cambridge and Boston. He was on intimate terms with Longfellow, and is the tall musician, "the blue-eyed Norseman," described in the Wayside Tales. Many of his compositions are on American themes—To the memory of Washington, Niagara, The Solitude of the Prairies. He dreamed of founding in America a Norwegian colony, and with this object in view purchased 125,000 acres of land in Pennsylvania; a store and church were built and many colonists had taken up residence, when the discovery was made that the title to the land was not clear, and that Ole Bull was the victim of a gigantic swindle. Now for long tedious years he was involved in litigation, lost a very large sum of money, and found himself practically ruined. Financial loss and the misunderstanding of his countrymen at home were the rewards attending his efforts to establish the Norwegian colony.

In appearance and character Ole Bull was a typical Norseman. He was of giant build, fair-haired and blue-eyed, original, independent, and courageous. After his loss at the hands of the unscrupulous agent in the Pennsylvania colony scheme, he at once set to work to rebuild his fortunes and accomplished this in a comparatively short time. He loved with a deep and abiding passion the

Northland and the North folk, and was always planning and working for them. He labored zealously, but unsuccessfully, to found "a Norse theatre with a Norse orchestra," but not until years after his death was this effort fully appreciated. Herr Paul David, writing in Grove, declares that the ruling passion of Ole Bull's life was the love he bore to his native land. "The glorious scenery of the mountains and fjords of his home, the weird poetry of the Sagas of the North, took hold of his sensitive mind from early childhood and filled his imagination. They were reflected in his style of playing, and gave to it that originality and poetic charm by which he never failed to captivate his audience."

Ole Bull was born at Bergen, Norway, in 1810, and was the son of a physician. Several of his kinsfolk were musical, and during his boyhood he dwelt in an environment that gave him inspiration for the career in which he was to become world-famed. That he might play at the family gatherings, he studied the violin by himself, and presently became so proficient as to be able to play first violin in a public orchestra. He received some instruction from teachers in Bergen, but not much, his father not approving of Ole following the profession of a musician. However, the music interest was always strong with him, and at the University of Christiania, where he had been sent to study theology, he failed in his Latin but won the post of music-director of the Philharmonic and Dramatic Society. That he might hear Spohr, whose compositions he ardently admired, and that he might get the renowned teacher's judgment of his own work, he left Christiania and journeyed to Cassel. Spohr gave him but a cold reception, and Ole Bull, after tarrying awhile at Göttingen, where his playing was well applauded, returned to Norway. In Christiania the people welcomed him back warmly. He gave successful concerts at Trondhjem and Bergen, and thought himself now in a position to make his way in Paris. But the early Paris days were days of disheartening struggle and gloom; unknown and unappreciated he walked the streets of the gay city; he lost his money, he met with no success in his search for a hearing, and his case

grew so desperate that the waters of the Seine seemed to invite him to end it all. Fortunately at the darkest hour a friend appeared, Madame Villeminot, a wealthy lady who took him into her home, and from this on his fortunes mended. In 1836 he married Félicie Villeminot, granddaughter of his benefactress, and the union proved a very happy one.

It was in 1831 that Ole Bull first heard Paganini play, hearing whom inspired him to renewed hope and vigor. In 1832 he made his first public appearance in Paris, played with Chopin and other great artists, and then went to Italy, where he entered into his own. At Bologna, the most musical city in Italy, Ole Bull may be said to have experienced the beginning of his great celebrity. He conquered even Naples, a city more fond of singer than of player. Presently his fame spread throughout Europe, and ere long both in Europe and North America the name of Ole Bull became a household word.

Ole Bull counted among his friends Liszt and Chopin, and through his friendship with the latter figures in George Sand's Malgrétout. He was on terms of intimacy with Mendelssohn, Rossini showed him favors, Hans Christian Andersen was a close friend, and he was admired by the great Malibran, and appreciated by Paganini. To the end of his long life he traveled and gave concerts. He celebrated his seventieth birthday in America, and the same year died at his country place near Bergen. Ole Bull played with his whole soul, played he to peasant or played he to prince, and on his death was mourned by prince and peasant alike. Upon his coffin, his friend Edvard Grieg, laid a laurel wreath; saying, as he placed it, "in the name of our Norse memorial art."

Bullard, Frederick Field, 1864-1904.

An American composer and teacher, particularly distinguished as a song-writer. He did notable work in the field of the dramatic ballad. Bullard was born in Boston. He entered the Massachusetts Institute of Technology, as a special student of chemistry, but was led by his love of music to forsake this beginning and devote his attention to art. In 1888 he went to Munich, entered the Conservatory, and studied under Josef Rheinberger,

the teacher of such strong influence on American composition. He remained abroad four years; then returned to Boston, and made a name for himself as a teacher, composer, and song-writer, by no means least in what has come to be called the "Boston Colony." Mention should be made of the songs, In The Greenwood; A June Lullaby; From Dreams of Thee; The Lass of Norwich Town; At Daybreak; On The Way; The Sword of Ferrara; The Indifferent Mariner; The Best of All Good Company; The Singer; and The Hermit. He edited various collections of songs, was the author of a series of cantatas and of other music, and had more ambitious work under way when death brought his career to an untimely close.

In his Contemporary American Composers, Rupert Hughes says: "Bullard's setting of Tennyson's almost lurid melodrama in six stanzas, The Sisters, has caught the bitter mixture of love and hate, and avoided claptrap climaxes most impressively. . . . . Bullard has found the right occasion for wild dissonances, and has dared to use them. The effect is one of terrific power. His war song of Gamelbar, for male voices, the Song of Pan and The Sisters give him a place apart from the rest of native song-writers." And in further survey of the work of this composer, the writer calls attention to the virility of his settings to Richard Hovey's songs, Here's a Health to Thee, Roberts; Barney McGee; and the Stein Song, and declares: "These songs have an exuberance of the roistering spirit, along with a competence of musicianship, that lifts them above any comparison with the average balladry."

Bülow (fōn bü-lō), Hans Guido von. 1830-1894.

Musician of rare skill and intellectuality, chief pianist of the advanced school of piano playing, a renowned teacher, and a conductor of world-wide reputation. He was born at Dresden in 1830, and died at Cairo, in 1894.

When a career was being planned for young Hans von Bülow, it was intended that he study law. Though there was no thought of a great future in music for him, at an early age he was given instruction in that

line and was most fortunate in one of his early teachers, Friedrick Wieck, father of Clara Schumann and a noted teacher of the piano. Under him von Bülow received excellent technical instruction and doubtless Wieck laid the foundation of von Bülow's marvelous technical ability. Further musical study progressed under Herr Eberwein, with whom he studied harmony and thorough-bass. In 1848 he entered Leipsic University, and here, while engaged in the study of law, found time to continue his musical education, now having Hauptmann for a teacher. Law and music did not, however, wholly absorb him, for shortly he is heard of at the University of Berlin, taking an active interest in political affairs, which interest led to his becoming a contributor to the democratic journal, Die Abendpost. At this period von Bülow made acquaintance with those advanced spirits, Liszt and Wagner, and with much enthusiasm and ardor he set to work to champion Wagner's radical views in Die Abendpost. At Weimar, hearing a performance of Lohengrin, he decided to give up the law and ally himself unreservedly with Wagner, then in exile at Zurich. At Zurich and St. Gall he gained some knowledge of the art of conducting and then, his piano playing giving promise of a brilliant future, he was enrolled as a pupil of Liszt, and under this master perfected his studies. In 1857 he married Liszt's daughter, Cosima. In 1853, von Bülow made his first concert tour, playing at Vienna, Pesth, Carlsruhe, Bremen, Hamburg and Berlin. In 1855 he was given the post of principal master of piano playing at the Stern and Marx Conservatory in Berlin, and for nine years occupied this post. In the programs organized by him during this period, a marked preference is shown for music of the modern German school.

His activities at this time were varied; he still contributed to the papers, writing on political and musical subjects, and he made a tour through Germany, Holland and Russia, adding to his fame as player and conductor. In 1864, King Ludwig II., of Bavaria appointed him conductor of the Royal Opera and director of the Conservatory at Munich, and he remained in this city till 1869. Then followed a series of

concerts in Germany, Italy, Russia, Poland, England and America.

On his first tour in America, von Bülow gave one hundred and thirty-nine concerts. He visited this country again some thirteen years later, and was paid homage as "one of the most able of living pianists, the most magnetic and inspired of living conductors." Von Bülow became the greatest living authority on Beethoven, and published a most valuable edition of his works for the piano. On some of his concert tours, he gave programs made up entirely of the most difficult of Beethoven's sonatas. Von Bülow had a marvelous musical memory, playing and conducting without a book. His repertory as pianist, Grove says, "embraced the master works of all styles and schools from the early Italian to the present day; it would in fact be difficult to mention a work of any importance by any composer for the piano which he did not play in public and by heart." His rank as composer does not equal the exalted place he holds in the fields spoken of. He is the author of songs, compositions for the piano, and some orchestral work. Mention should be made of his transcriptions for the piano from Wagner, Liszt and Berlioz. In 1878, Bülow was appointed music-director of the Court Theatre at Hanover, but disputes soon caused his surrender of this post. From 1880 to 1885 he held the post of Hofmusikintendant to the Duke of Meiningen, and under him the Meiningen Orchestra attained the widest celebrity. He served as director of the Philharmonic Societies of Berlin and Hamburg, and both in Berlin and Frankfort continued his work as teacher, for which work he had very exceptional ability.

Hans von Bülow was a most eccentric genius. A sufferer from ill-health the greater part of his life, he was of an extremely nervous, high-strung temperament; hasty of speech, given to saying without modification what he thought, he made many enemies, and was looked upon generally as an artist of exceedingly irritable nature. But "The Early Correspondence of Hans von Bülow," edited by his widow, and published shortly after his death, gives quite another side of his character. And one biographer, Nohl, speaks of von Bülow as "incomparably unselfish and

self-sacrificing," these superlative words are used in reference to von Bülow's attitude toward Wagner, who caused the separation between himself and his wife, and to whom Cosima was eventually married. After the separation von Bülow retired to Florence, and lived here, save when absent on concert tours, from 1869 to 1872, becoming a power in the music life of Florence. In 1882 he married again, his second wife being Marie Schlanzer, court actress at Meiningen.

Buffen in his "Musical Celebrities" speaks thus of Hans von Bülow's work as a pianist: "With the exception of the famous Moldavian, Anton Rubinstein, Hans von Bülow may be regarded as the first of piano-players, and in the interpretation of the severely classical masters, such as Bach and Beethoven, he is acknowledged by musicians to be unapproachable by any living artist. With him everything is emphatically learned and profound. His piano playing exhibits great subtlety and power of analysis, and his intellectual grasp is so great that it has been more than once observed of him that he thinks music, but does not feel it."

Bungert (boong-ĕrt), August. 1846-

High talented German composer. Born at Mühlheim and had his first musical instruction there under Ferdinand Kufferath. From 1860 to 1862 he studied at the Cologne Conservatory and later for four years at the Paris Conservatory. He became musical director at Kreuznach in 1869 and later at Carlsruhe. From 1873 to 1881 he lived at Berlin and studied counterpoint and fugue diligently under Kiel. Since 1882 he has lived at Pegli near Genoa and has devoted himself to composition. In 1878 he won a prize offered by the Florentine Quartet, with his piano quartet. Among Bungert's orchestral works are his overture, Tasso; his symphonic poem, Auf der Wartburg; and his, Hohes Lied der Liebe. He also wrote a comic opera, Die Studenten von Salamanka; many piano pieces and many songs, among which are numerous settings to Carmen Sylva's words. The later years of his life, have been occupied with his series of six operas, dealing with the Homeric legends, as Wagner dealt with the Norse. The work as planned is di-

vided into two groups, the first taken from the Iliad and the second from the Odyssey. The four operas based on the Odyssey are Kirke, Nausikaa, Odysseus Heimkehr and Odysseus Tod, and they have been completed and produced. The group founded on the Iliad comprises Achilles and Klytemnestra, and is partly finished. The entire work has the title Homerische Welt, and what has been produced, is said by competent critics, to have great beauty and power and to be exceedingly melodic, and, in spite of the apparent influence of Wagner, to be characteristic and original.

Bunning, Herbert. 1863.

English contemporary composer and music-director of distinction. He was born in London, educated at Harrow, matriculated at Brasenose College, Oxford, entered the army, and from 1884 to 1886 was Lieutenant in the Fourth Queen's Own Hussars. The latter year he resigned his commission that he might indulge his fondness for music. He studied first in London with Bruno Schurig, later at Hanover under Engel and at Harrow under John Farmer. He made a sojourn in France and Italy, studying composition, with Dominicetti and Ferroni at Milan. He returned to London in 1892, was appointed music-director of the Lyric Theatre, occupied this post one year, and from 1895 to 1896 was music-director at the Prince of Wales Theatre. He is the author of numerous compositions, and is highly regarded both as a composer and conductor. An eminent critic speaks thus of his work: "That this Englishman will one day make a big mark in the world of music I instinctively feel. His is a singularly graceful talent, and of orchestral effects he is a consummate master." His first successful work was an Italian scena, Lodovico il Moro, produced in London in 1892. His most important work, the opera La Princess Osra, appeared ten years later. He has written much vocal and instrumental music, is the author of a rhapsody, two symphonic poems, overtures, and suites for orchestra.

Bunting, Edward. 1773-1843.

Distinguished for his zeal and accomplishment in the preservation of the music of Ireland. He was born at Armagh, of Irish descent on

his mother's side, his father being an English engineer. He studied both organ and piano, and from 1806 to 1817 served as organist in a church in Belfast. Attending a meeting of the old harpers, held at Belfast in 1792, he was roused to enthusiasm for the native airs; and this enthusiasm did not abate. He made a life-study of the music of Ireland, and preserved for posterity the songs of the Irish bards. In 1796 he brought out his General Collection of the Ancient Irish Music, an enlarged edition in 1809, and a third collection in 1840. His life-work was a labor of love.

Buonamici (boo-ō-nä-mē'-chē), Giuseppe. 1846-

Distinguished contemporary Italian pianist and writer. He was born at Florence, and studied the piano under his uncle Giuseppe Ceccherini. In 1868 he entered the Munich Conservatory, where he had for teachers von Bülow and Rheinberger. After two years of study, he was appointed professor of advanced piano-playing at the Conservatory. In 1873 he went back to Florence, and here carried on his work as piano-professor. He was conductor of the "Cherubini," the Florentine choral society, and in Florence founded a distinguished trio-party. He is the author of some chamber-music, but has won special distinction with his editions of selections from great composers. He has published a set of studies on special difficulties in Beethoven; an edition of Beethoven's sonatas; fifty études from Bertini, this work being preparatory to Bülow's edition of Cramer's studies; has edited Bach's lesser preludes and fugues; and is the author of The Art of Scale Study. The playing of Buonamici is highly artistic, and his interpretations of Beethoven of rare beauty.

Buongiorno (boo-ôn-jē-ŏr'-nō), Crescenzo. 1864-

Contemporary Italian composer, whose work is representative of the later Italian school. He was born at Bonito, near Naples, and studied at the Naples Conservatory. After graduation he became a member of an operetta company and wrote for this company a number of works, some of which have enjoyed much popularity. After changing his residence to Dresden, Buongiorno de-

voted his time to more ambitious work, in this period producing among other compositions the lyric opera Das Mädchenherz. Elson, in his Modern Composers of Europe, speaks appreciatively of the tender sentiment of Das Mädchenherz, and likewise appreciatively of the "decided emotional beauty of the musical setting."

Bürde-Ney (bür'-dĕ-nī'), Jenny. 1826-1886.

A German dramatic soprano. She was born at Grätz, the daughter of a singer, from whom she received her early training. In 1842 she made her debut at Olmütz, appeared later in Prague and Lemberg, in 1850 sang in Vienna, and in 1853 in Dresden. She visited London the season of 1855 and 1856, and was heard in Berlin and Hanover and other cities of Germany. She was married, in 1855, to E. Bürde, an actor, and retired from the stage in 1867.

Burgmüller (boorkh'-mül-lĕr), Norbert. 1810-1836.

A gifted German pianist and composer, whose brilliant promise was cut short by death. He was born at Düsseldorf, and came of a musical family. His father, who at the time of his birth was music-director at Düsseldorf, was his first instructor. He studied at Cassel under Spohr and Hauptmann, showed remarkable originality and ability in his work, but died at Aix-la-Chapelle at the age of twenty-six. Among his published compositions are an overture and two symphonies. An elder brother, Johann Friedrich Franz, 1806 to 1874, was the author of numerous pieces for the piano.

Burmeister (boor'-mī-shtĕr), Richard. 1860-

German pianist and composer. Born at Hamburg. Educated in the public schools and at the Academy at Hamburg. From 1881 to 1884 he studied with Liszt at Rome, Budapest and Weimar, following him in his travels. From 1883 to 1885 he made concert tours in Europe and in 1885 came to America as head of the piano department of Peabody Institute, Baltimore, where he stayed for twelve years. During the winter of 1893 he made a concert tour through Europe and in 1897 settled in New York and became director of the Scharwenka Conservatory. In 1903

he was appointed head of the piano department of the Royal Conservatory of Dresden and this position he still holds. Burmeister has also made concert tours all over the United States. His compositions consist of a Concerto in D minor for piano and orchestra; The Chase After Fortune, a symphonic fantasy for orchestra; two Capriccios for piano; a Romance for violin and orchestra; a Ballade for the piano; and The Sisters, a dramatic tone poem for contralto and orchestra. He has also rescored Chopin's F minor concerto and has arranged for piano and orchestra, Liszt's Concerto Bathetique and Mephisto Waltz, and Chopin's Rondo.

Burney, Charles. 1726-1814.

English organist, composer and musical historian, who first studied music under Baker, the organist of the Chester Cathedral, later with his older brother, James Burney, organist at Shrewsbury, and finally for three years with Dr. Thomas Arne of London. In 1749 he become organist of a large London Church. Later, having left London on account of his health, from 1751 to 1760 he was organist at Norfolk. In 1750 he wrote for Drury Lane Theatre the music for three dramas, Alfred, Robin Hood and Queen Mab. Upon his return to London, in 1760, he again devoted himself to composition, publishing several concertos for the piano, and for the stage the musical piece, The Coming Man. In 1769, the degrees of Bachelor and Doctor of Music were given him by Oxford University. From 1760 on he was always constantly busy planning and arranging for a History of Music, and after 1770 he made tours, first to France and Italy and later to Germany and the Netherlands, gathering large quantities of material for this work. Very interesting accounts of these journeys were published in diary form after his return under the titles: The Present State of Music in France and Italy and The Present State of Music in Germany and the Netherlands. In 1776, the first volume of his General History of Music appeared and in 1789 the fourth and last was published. This was an elaborate and most interesting work, well arranged and written in an amusing and gossipy style. In comparison with Sir John Hawkins' work along the same

line, which came out the same year that Burney's first volume appeared, it is said, that while Burney's literary style and arrangement are better, Hawkins' work is more accurate and thorough. The first volume of Burney's History takes up the music and poetry of the Hebrews, Greeks and Egyptians, the second and third volumes contain the biographies of the great musicians of the Fifteenth, Sixteenth, and Seventeenth Centuries, while the fourth volume discusses the music of the times in which it was written, and this volume is particularly open to criticism on the score of including many worthless and forgotten composers and compositions, while such masters as Bach and Handel are almost ignored. Burney also wrote many musical essays and articles. In 1783 he was appointed organist at Chelsea College; here he lived in comfort and independence until his death. Dr. Burney had a family of eight children, four of whom became famous. Mme. D'Arblay, the novelist, was his second daughter. Besides the compositions already mentioned, Dr. Burney's works include six concertos for violin, two sonatas for violin and bass, six concert pieces for the organ, two sonatas for piano, violin and violoncello, six flute duets, six harpsichord lessons and an anthem with overture, solos and choruses.

*** Burton, Frederick Russell. 1861-**

American composer. Born in Michigan. Was graduate at Harvard College in 1882, with high honors both in college work and in music. In 1895 he settled in Yonkers, N. Y., where he has since lived as a teacher and composer. In 1896 he organized the Yonkers Choral Society, of which he is conductor. One of the best known of Burton's compositions is Hiawatha, a dramatic cantata, in which he has used a real Indian theme. Striking numbers in the cantata are a contralto aria and a beautiful setting of the death song of Minnehaha. Other works by Burton are The Legend of Sleepy Hollow, also a dramatic cantata; an Inauguration Ode, composed for McKinley's second inauguration; Songs of the Ojibway Indians; anthems, and many songs. Burton is an author as well as a composer, having written poems, musical essays and short stories.

Busby, Thomas. 1755-1838.

English organist, composer and musical writer. He was a pupil of Battishill and was organist successively of a number of London churches. He was given the degree of Doctor of Music by Cambridge in 1801. He was a very industrious composer of dramatic and other music, but his works had no amount of originality. Some of his best compositions were The Prophecy, an oratorio; dramatic music to Joanna, to A Tale of Mystery, to Rugantino and to The Fair Fugitive; also odes, anthems and glees. He was also the author of a Dictionary of Music, a Grammar of Music, and a General History of Music, which was largely compiled from Burney and Hawkins.

Busch, Carl. 1862.

Contemporary composer and conductor. A Dane by birth, but a naturalized citizen of the United States. He has attracted wide attention in the world of music as a composer who has drawn inspiration from the music of the native Indians, having developed from their melodies compositions of much interest, songs, dances, choruses, orchestral suites and a cantata. A recent work is the cantata, The Four Winds. Another work in this line is the Indian suite, Echoes of the Indians, which consists of five movements: Greeting of Hiawatha, Chibiabos, Funeral Procession of the Omahas, Indian Love-Song, fantasia, variations and fugue over an original Indian air.

Carl Busch was born at Bjerre, Jutland, Denmark, studied law at the University of Copenhagen and spent three years at the Copenhagen Conservatory, studying violin under Tofte and theory and composition with Hartmann and Niels Gade. He then came to the United States and became a member of the Philharmonic Orchestra. Later returning to Europe he studied under Godard in Paris. When he came back to America he settled in Kansas City, Missouri, and has continued to make that place his residence. He organized the great festivals held in Convention Hall there and is actively engaged in conducting orchestras and choral societies. He has conducted orchestral concerts of his own works in Leipsic, Dresden and Copenhagen, has conducted his own works with the Anton

Seidl Orchestra, Cincinnati Symphony Orchestra, Theodore Thomas Orchestra, and St. Louis World's Fair Orchestra. In addition to the works spoken of, his compositions include a number of songs and choruses; the cantatas, The League of the Alps, The Lady of Shalott, The Voice of Spring and King Olaf's War Horns; Elegy for stringed orchestra; and Orchestral Prologue to Tennyson's Passing of Arthur.

Busoni (boo-sō'-ne), Ferruccio Benvenuto. 1766-

Gifted Italian pianist and composer. He received his first instruction in music from his parents, both of whom were musicians, his father being a clarinettist and his mother a pianist. He appeared in public at the age of nine at Vienna and studied there under Hans Schmidt and later under Dr. Wilhelm Mayer at Gratz. After making a concert tour in Italy, Busoni at the age of eighteen, was elected a member of the Accademia Filarmonica of Bologna and received a gold medal from the city of Florence. From 1886 to 1888 Busoni lived at Leipsic and gave his time to composition. After a year as professor of piano, at Helsingfors, he became professor at the Moscow Imperial Conservatory, in 1890. In 1891, Busoni came to America as professor of piano at the New England Conservatory at Boston, but remained only a short time, returning to Europe in 1893 and has since lived in Berlin, making successful concert tours and composing. In 1890 Busoni took the Rubinstein prize for composition and piano-playing. Among his compositions are an orchestral suite; a Symphonisches Tongedicht for an orchestra; a Concertstück for piano and orchestra; a set of variations and fugue on Chopin's C minor prelude; a violin concerto in D; four ballet scenes; seven études and twenty-four preludes for the piano; beside many solo piano pieces and songs. He has also made an arrangement, of Bach's organ works, for the piano, which is most remarkable and in the execution of which he excels. As a pianist he is very accomplished.

Bussler (boos'-lĕr), Ludwig. 1838-1900.

Noted musical writer and critic. Born in Berlin, where his father was

a diplomat, painter and author. Bussler received his first musical training as a choir boy from Von Hertzberg, and later studied theory and instrumentation with Wieprecht, Dehn and Grell. In 1865 he was appointed teacher of theory in the Ganz School of Music, at Berlin, and in 1879 he took the same position at the Stern Conservatory. He also acted for a time as conductor at the Memel Theatre. In 1883, Bussler became musical critic of the National Zeitung. His writings are very practical and very popular, and he was most independent in work, studying all authorities and methods and taking the best from all, but following none. He published in all about twelve works, among them Musikalische Elementarlehre; Praktische Harmonielehre; Harmonische Ubungenam Klavier; Praktische Musikalische Kompositionslehre; Instrumentation und Orchestersatz and Lexikon der Harmonie.

Butt, Clara. 1873-

Celebrated English contemporary singer. She possesses a rich contralto voice, an unusually fine stage presence, and in her later work has given admirable interpretations. She was born at Southwick, Sussex, and studied at Bristol with Daniel Rootham. When she was sixteen she gained a scholarship at the Royal College of Music, London, and here was a pupil of J. H. Blower. She made her formal debut at Albert Hall, London, singing the part of Ursula in The Golden Legend, and very shortly afterward sang the part of Orpheus in a pupil's performance at the Lyceum Theatre. She was very warmly received, immediately found herself a success, and received proffers of engagements from all sides. Presently realizing the need of further training she went to Paris, placed herself under Jacques Bouhy, and had some lessons of Madame Gerster. She has enjoyed eminent success in Elgar's Sea Pictures, written especially for her. Other special music written for her are the compositions, Triumph of Alcestis by Frederick Cliffe and Juliet by Herbert Bedford. In 1900 she married Mr. Kennerley Rumford, with whom she has been associated professionally.

Buxtehude (boox'-tĕ-hoo-dĕ), Dietrich. 1637-1707.

Very famous Danish organist, who was born at Elsinore, where his father was an organist before him, and probably trained his son in music though this is not certain. At any rate the son, in 1668, was enough of a musician to become organist at the Marienkirche at Lübeck, one of the best positions in Germany. Here Buxtehude built up a great reputation and became the magnet in musical affairs for northern Europe, drawing musicians from all quarters to hear him. Beside his regular duties as organist, Buxtehude inaugurated the popular "Abendmusiken," which became famous all over Germany. These were concerts given every year on the five Sundays before Christmas. The programs consisted of sacred music for orchestra and chorus and organ numbers. It was to hear these concerts that Johann Sebastian Bach walked fifty miles, in 1705. As a composer, Buxtehude's very greatest strength lay in pure instrumental organ music, although he also produced some fine vocal works. Among his compositions were seven sonatas for violin, gamba and cemballo; five wedding arias; a number of cantatas; and works for the organ and the harpsichord.

Byrd, William. About 1538-1623.

Famous English composer, who was undoubtedly one of the greatest musicians of his time, as well as the finest organist of the day. Authorities differ in regard to the year of his birth and the details of his early history, and indeed the first really authentic fact of his life is his going as organist to Lincoln Cathedral in 1563. It is said that before this he studied under Tallis and was senior chorister at St. Paul's. In 1569 he was made a member of the Chapel Royal and in 1575 received the honorary title of organist thereof. In the same year Byrd and Tallis applied for and received from Queen Elizabeth an exclusive patent for printing and selling music and music paper, and on the death of Tallis, in 1585, this patent passed entirely into Byrd's hands. During the next few years Byrd composed a great deal. In 1588 he published Psalms, Sonets and Songs of Sadness and Pietie. In 1589, Songs of Sundrie Natures, some of Gravitie and Others of Mirth, and also a number of madrigals appeared. He is said to have been probably the first Englishman who wrote madrigals. In 1693 Byrd and the elder Ferrabosco, who were friendly rivals, published the results of a contest, in which each set a plain-song forty different ways. Unfortunately no copy of this has been preserved. In 1607 Byrd published the first and second books of the Gradualia, a collection of church motets, for the Catholic Ecclesiastical Year, and in 1611, Psalms, Songs and Sonnets. In addition to these works he wrote three masses and anthems.

C

Cabel (kă-bĕl), Marie Josephe. 1827-

A Belgian soprano, who was born at Liège. As a child she showed great talent for the piano and at the suggestion of Meyerbeer studied at the Paris Conservatory. She appeared in Paris as a vocalist in 1847, but her regular debut was not made until 1849, when she appeared at the Opéra Comique. She also sang for three years in Brussels, also at Lyons, Strasburg, St. Petersburg and various points in Germany. In 1854 she came to England with a company and appeared with success in Le Bijou, The Promise, Fille du Regiment and Sirène. In 1856 she made her appearance in Auber's Manon Lescaut at the Opéra Comique and remained there until 1861. In 1856 she created the part of Dinorah, which had been written for her, and played in the French provinces until 1877, but in the following year was taken ill and never sang again.

Caccini (kät-chē'-nē), Giulio. 1588 or 1560-1615.

Italian composer, singer and lute-player. Considerable difference exists

between musical biographies in regard to his dates, which are evidently not known accurately. The exact year of his birth and death are, however, of minor importance compared with his work, for he was really a reformer in music and laid the foundations for modern opera by breaking away from the old style composition for many voices and writing for one voice, first in recitative form, followed by settings of detached dramatic scenes and finally leading up to the opera. His first works were madrigals in the old style, but influenced by his friends, Galilei and Peri, and inspired by the musical discussions held in Florence, he soon began writing in the new dramatic style, composing for a single voice, with instrumental accompaniment. These compositions he sang to his own accompaniment on the theorbo, with great success. His first large work, in this new style, was the opera, Il Combattimento d'Apolline Col Serpente; next appeared Dafne, Eurydice in 1600 and the same year Il rapimento di Cefalo, the first opera ever produced in a public theatre. Eurydice and Dafne, written in collaboration with Peri, an Italian poet of considerable ability and a friend of Caccini's, are considered the beginning of modern operas — and the recitatives composed and sung by Caccini, were of the greatest importance in musical development, this form being originated and first used by him. Another important work of Caccini's was his New Music, a series of madrigals for single voice. Caccini was also one of the greatest vocal teachers that Italy has produced, and to him was no doubt due, in great part, the vocal method which has made Italy famous.

Caffarelli (käf-fä-rĕl'-lĭ), Gaetano. Majoriano. 1703-1783.

Celebrated Italian vocalist, who was born at Bari, near Naples, of poor and ignorant parents. He early attracted the attention of Cafaro, or Caffarelli, director of the Conservatory of Naples, who had him educated. After studying with Porpora, he made his debut at Rome, in 1724, and appeared in various Italian cities, among them Milan, Florence, Venice, Turin, Genoa and Naples. He appeared in London in Handel's Faramondo, in 1738, and at Paris also. He figured

largely in his day as a rival of Farinelli and is said to have possessed such vocal qualifications that old Porpora, his teacher, dismissed him, after several years' instruction with the words: "Go my son, I have nothing more to teach you. You are the greatest singer in Europe." He was courted by the highest society of Rome, and was also received with every honor in London, when he appeared there. He seems, however, not to have fulfilled the expectation of the Londoners and returned to Italy, where his appearances in every town he visited were veritable triumphs. At the invitation of the Dauphin of France, he went to Paris, in 1750, and sang at several concerts. He was still singing at the age of sixty-five, but shortly afterward purchased a dukedom, and retired to a palace, which he had built in Santo Dorato. He died in 1783, leaving his wealth and dukedom to a nephew. He was at his best in the bravura style of singing and was a master of pathetic song.

Cahen (kä-än), Albert. 1846-1903.

A French composer and pupil of Mme. Szarvady, and of César Franck, having studied the piano under the former and composition under the latter. He produced several works of importance, including Jean le précurseur, a biblical drama, which was given at the Concert National in 1874, and Endymion, a mythical poem, in 1875. He made his debut on the stage with Le Bois, a one-act play, at the Opéra Comique in 1888. In 1886 he produced another play, La Femme de Claude, a three-act lyric drama, which was not a success. Cahen also wrote a set of songs entitled Marines. He died at Cap d'Ail in March, 1903.

Caldicott, Alfred James. 1842-1897.

English composer and organist. Inherited his musical ability from his father. His first musical education consisted of a course of training in the choir of Worcester Cathedral. At the age of fourteen he became assistant to William Done, the organist. Later studied at the Conservatory of Leipsic, with Moscheles, Hauptmann, Richter and others. Returned to Worcester, his native place, in 1864 and became organist of St. Stephen's Church and to the corporation of

Worcester, also conductor of the musical and instrumental societies of that city. In 1878 he took the degree of Bachelor of Music at Cambridge. Went to London in 1883 and was appointed professor of harmony at the Royal College of Music. In 1885, Caldicott became musical director at the Albert Palace, Battersea. During 1890 and 1891 he made a tour in America, as conductor of the Agnes Huntington Opera Company. In 1892 he was made principal of the Educational Department in the London College of Music and musical director at the Comedy Theatre in 1893. His best known works are the sacred cantata, The Widow of Nain; two cantatas for women's voices, A Rhine Legend and Queen of May; and the operettas, Treasure Trove, A Moss Rose Rent, Old Knockles, and A Fishy Case. He also wrote many glees, of which Winter Days won a prize for a serious glee and Humpty Dumpty for a humorous glee; and beside these, numerous songs, including a Dickens series of songs.

Calkin, John Baptiste. 1827-

English composer, pianist and organist. He studied with his father. From 1846 to 1853 was organist, precentor and choirmaster at St. Columba's College, Ireland, and afterward at several churches. Is a member of the Philharmonic Society and professor at the Guildhall School of Music. His works consist of sacred compositions, comprising services, anthems and introits, also many part-songs, glees and songs, beside pieces for strings, organ and piano.

Callcott, John Wall. 1766-1821.

Born at Kensington, London, and became one of the most noted of the English glee writers. He learned the rudiments of music when quite young by frequenting the Kensington Church, and by attending the Chapel Royal at Westminster Abbey. He studied without a teacher for many years. From 1783 until 1785 he was assistant organist at the Church of St. George the Martyr, under Reinhold, and the latter year was introduced to the leader of the orchestra of the Academy of Ancient Music and won several medals for glees and canons, and also took active part in the formation of the Glee Club in 1787. He was joint organist at St.

Paul's Church, Covent Garden, and, in 1790, took lessons from Haydn in instrumental composition, in order to perfect himself in orchestral writing. In 1793, having studied the works of the best musical theorists, he projected a musical dictionary. While studying with Haydn he composed a song, These as They Change, which won much praise for him. Oxford conferred upon him the degree of Doctor of Music in 1800 and in 1806 he published his dictionary. In 1795, upon the formation of a volunteer corps at Kensington, Calcott had accepted a commission in it and aided by a subscription, he formed a band for the corps, for which he purchased instruments, composed and arranged the music and instructed the performers. In 1806 he published a musical grammar and also wrote a scena upon the death of Lord Nelson. In that year he was appointed lecturer on German music, at the Royal Institution, to succeed Dr. Grotch, but under his heavy work his mind gave way and for five years it was a blank. He recovered for a time, but elapsed into the same condition again and died at Bristol in 1821. His works consist mainly of glees, catches and canons, and were edited after his death by W. Horsley. He showed but little skill in orchestral writing. He left in manuscript many anthems, odes and songs and other pieces of music. His daughter Sophia became eminent as a teacher of the piano and his son, William Hutchins Callcott, attained considerable distinction as a composer and adapted many of the elder Callcott's glees for male voices.

Calvé (kăl-vā), Emma. 1866-

The greatest interpreter of the role of Carmen. A famous singer, who was born at Decazeville, near Aveyron, France, according to most authorities, although Grove's dictionary gives her birthplace as Madrid and the year of her birth as 1864.

Her name was originally, Emma Roquer, her father being a Spaniard, and a civil engineer. Emma attended a convent school and while there her singing attracted the attention of a Parisian gentleman, who urged her mother to send her to Paris to study. There she was instructed by a tenor, Puget, and another teacher named Laborde, and made her debut at the

Brussels Theatre, as Marguérite in Faust in 1881. After appearing at another theatre in the same city, she became a pupil of Mme. Marchesi and then made a tour of Italy. Here she saw Eleanora Duse, the Italian tragedienne, whose impersonations made a deep impression on the young singer. According to Calvé herself, her first public appearance was made at Nice, at a charity concert. Later she sang at La Scala, in Milan, with great success and also at the principal theatres of Naples, Rome, and Florence. Returning to Paris, in 1891, she created the part of Suzel in L'Amigo Fritz, by Mascagni, playing and singing the role later at Rome and, because of her great success in it, she was chosen to originate the role of Santuzza in Cavalleria Rusticana, which has been ever since one of her greatest parts. She repeated her success in it in London. Her next triumph was Carmen, and before beginning the study of this part, she went to Spain, learned the Spanish dances, mingled with the people and patterned her characterization after the cigarette girls whom she watched at their work and at play. In 1894 she made her appearance in the role at the Opéra Comique, Paris, and her triumphs followed. She was immediately hailed as the greatest Carmen that had ever appeared and other cities all over the world have since agreed with the Parisian verdict. She had had many famous predecessors in the role, Patti, Minnie Hauk and Mme. Galli-Marie, but critics and musicians were agreed, that in Calvé they had found their ideal of Bizet's cigarette girl of Seville, and her many charms of voice, figure, and personality combined to make it one of the most brilliant impersonations ever given in opera. Calvé first appeared in America in the season of 1893-1894, as Mignon and her reception then and ever afterward was flattering. She has made regular visits to this country ever since, both in grand opera and in concert tours. She created the part of Anita, which was written for her, in Massenet's Navarraise in London, in 1894, and sang Sappho, in an opera written by the same composer, in 1897. She also sang Ophèlie in Ambroise Thomas' Hamlet in Paris in 1899, but the part was not suited to her and she dropped it. She has appeared with success in many roles,

among them, as the Countess in The Marriage of Figaro, the title role in Lalla Rookh, and Pamina in The Magic Flute, but she is best known as Carmen, and best liked in it. Her voice is a soprano, rich, and sympathetic and well-trained, and her singing has great charm. Her phrasing and vocalization show perfect art and natural musical instinct, combining to make her a star of the first magnitude. Mme. Calvé is singularly philanthropic and among other things has built an orphanage near her mountain home at Aveyron, France, where forty girls are received and cared for, taught to cook, sew and knit and trained in useful professions, the singer taking a great deal of interest in the home. She is a great believer in the occult and all things mystic appeal to her, so it is said. She resides most of the year, except when on tour at her castle, near Aveyron, which was built in the Eleventh Century and which she acquired a few years ago.

Cambert (kăn-bĕr), Robert. 1628-1677.

Originator of French opera and a great composer and organist. Was born in Paris, and was the first Frenchman to write operas in the French vernacular, in imitation of Peri and Caccini, who wrote Eurydice. He was regarded as the best of the French composers until the intrigues of Lully destroyed his position at the French court. He was a pupil of Chambonnières, with whom he studied the clavichord, and later he became the organist at the Church of St. Honorè, Paris. His work in imitation of Peri's opera was La Pastorale, written at the suggestion of Abbé Perrin, and performed for the first time, in 1659, at the Chateau D'Issy and afterwards repeated by command of Louis XIV. at the palace. In 1666 he was appointed superintendent of the music of Queen Anne of Austria, the mother of Louis XIV. He became associated with Abbé Perrin, who had secured a patent giving him the right to perform opera, and for thirty-two years they were associated in the enterprise. After being driven from France by Lully, he settled in London, but his residence there was not wholly pleasant or satisfactory and the failure of his works there is believed to have hastened his death. While in England he became master

of music to Charles II. Among his works are the operas La Pastorale; Adonis, which was written in 1662; Ariane, produced in 1667; and Pomona, a pastoral. The score of Adonis was lost, and was never performed. "Lully's jealousy of Cambert," says Grove, "Implies that he (Cambert) was a formidable rival." Cambert died in London.

Campagnoli (käm-pän-yō'-lē), Bartolomeo. 1751-1827.

A violinist of great renown, of the school of Pugnani and Giardini, who aided in forming the more modern one of Viotti, Kreutzer and Spohr. He was born at Centon, near Bologna, and studied violin under Dall 'Ocha, a pupil of Lolli's. He was violinist at the Pergola Theatre, Florence, where he met Cherubini, and was later a leader at Rome, and in 1776, chapelmaster to the bishop of Freysing. Two years later he was violinist to the Duke of Courtland at Dresden. He traveled through Europe as a violinist and resided in Leipsic from 1797 until 1818, where he was conductor of the Gewandhaus concerts, and he also lived in Paris. Among his works are a number of exercises, which are widely used among professors of music for the young violinist who has achieved a moderate mastery over his instrument. He also wrote duets for flute and violin; three concertos for flute and orchestra; polonaises; suites; divertissements, and other music.

Campana (käm-pä'-nä), Fabio. 1819-1882.

Italian opera composer, song-writer and vocal teacher. Born at Bologna and studied there at the Conservatory. His Italian operas, composed in early life and given in Italy, were unsuccessful. These were Caterina di Guise; Guilio d'Este; Vannina d' Ornano; and Luisa di Francia. In 1850, Campana settled in London and remained there as a teacher and composer until his death. He produced two operas in England, Almira, and Esmeralda, in the last of which Patti appeared as the heroine. He also composed a large number of successful songs.

Campanari (käm-pä-nä'-rē), Giuseppe.

Eminent dramatic barytone, who is a native of Venice, and extremely

popular as a singer, in America as well as in Europe. He began his musical career by becoming a cello-player at La Scala, Milan, and while there he began studying, with a view to cultivating his voice. He made his appearance as a singer in various opera houses of Italy and, in 1884, came to America at the request of his brother Leandro, the violinist, and became a member of the Boston Symphony Orchestra. While in New York, he appeared as a singer with the Handel and Haydn Society and in opera. In 1893 he joined Hinrich's Opera Company, traveling with it for two years. He next became a member of the Abbey and Grau Company, appearing in Il Trovatore and other operas with success. He has sung of late years with the Metropolitan Opera Company, under Maurice Grau and later under Heinrich Conried. His most recent appearances were with the San Carlos Opera Company, under the management of Henry Russell, when he sang Figaro in The Barber of Seville; Tonio in I'Pagliacci; and other roles. He also appeared in recital with Mme. Melba in the spring of 1907. Sig. Campanari's voice is a rich and flexible barytone, full of dramatic feeling.

Campanari, Leandro. 1857-

Italian violinist. Studied at Conservatory of Milan. Made successful European concert tours. In 1789, came to America and made his first appearance with The Boston Symphony Orchestra. Remained in Boston and in 1883 became music-director of the choir of the Jesuit Church, also first professor of violin at New England Conservatory of Music. Went to Europe in 1887, where he remained until 1900, when he returned to America and went to Cincinnati as professor of violin and head of the orchestral department of the Cincinnati Conservatory. In 1897, returned to Europe and since then has been conductor of the orchestral concerts given in La Scala Theatre, Milan. He has written many songs and also textbooks for violinists. He is a brother of Giuseppe Campanari the well-known grand opera singer.

Campanini (käm-pä-nē'-nē), Italo. 1846-1896.

Noted Italian operatic tenor, who was hailed on his first appearance as

a worthy successor to Mario. He was born in Parma, Italy, was the son of a blacksmith, and was brought up to follow a trade, but joined the army and went to war with Garibaldi. After he returned, a musician, who took an interest in him, secured for him a course of instruction at Parma Conservatory and at the age of twenty-one he began his career as a singer. After a period of study with Lamperti, at Milan, he made his debut at Odessa, in 1869, in Il Trovatore and sang for several years with success. He made his London debut, in 1872, as Gennaro in Lucrezia Borgia. He toured the United States several times, in 1873, in 1879 with Abbey's company, and in 1892 with Mme. Patti and again in 1894. He sang the leading roles in Lohengrin, Mephistofeles, Faust, Carmen, Don Juan and Lucia. He was said at one time to have had a repertory of one hundred operas. He never fulfilled the early promise which he showed, but was a hard worker and zealous. He possessed a voice of great flexibility and brilliancy, but it decayed rapidly. He is said to have received as high as $1,000 a night, yet he died, as have so many of his kind, poor, and at the last voiceless. He made his greatest successes as Rhadames in Aida; Faust in Boito's Mefistofeles; Kenneth in Balfe's Talismano, a posthumous opera produced at Drury Lane in 1874; as Raoul in Les Huguenots and in the tenor role of La Favorita.

Campenhout (käm'-pĕn-oot), François van. 1779-1848.

Born at Brussels, and began his career in the orchestra of the Theatre de la Monnaie, later appearing on the stage as a tenor singer. For thirty years he sang in the chief towns of Holland, Belgium, and France, making his farewell appearance at Ghent, in 1872. He composed several operas, among them, Grotius, produced at Amsterdam in 1808. He also wrote songs, choruses, and much church music. His name is chiefly associated with La Brabançonne, which he composed at the time of the Revolution of 1830 and which has since become the national air of Belgium. Campenhout was a pupil in singing of Plantade at The Hague, in 1807, and in harmony and composition under Navoigille, the elder, and of Saint-Amand, at Amsterdam in 1808. He

received his first instruction on the violin from Pauwels at Brussels.

Camporese (käm-pō-rā'-zĕ), Violante. 1785-1839.

Born at Rome, and was a member of a good family. Cultivated music from her earliest years because she loved it. After her marriage to a nobleman named Giustiniani, she found herself compelled by circumstances to support herself, and soon afterward began to appear at concerts. She was destined to become one of the most brilliant and popular singers of her time. She was engaged for the private concerts of Napoleon in Paris, and under instruction from Crescentini her pure soprano voice developed great flexibility and sweetness. Both as a singer and as a woman she fascinated everyone with whom she came in contact, and there are many stories of her goodness and generosity. Ebers, while in Paris, in 1816, met the singer at the house of Paer, the composer, and described her voice as fine-toned and pure, and thus described her personal appearance: "She was a handsome, elegant woman of one and thirty, with dark hair, eyes, and complexion, tall, slender figure, fine Roman countenance, full of tragic dignity, and a manner of stately grace and irresistible sweetness." From Paris she went to Milan, where she crowded La Scala nightly during the engagement. In 1817 she was engaged for the King's Theatre, London, making her debut in Cimarosa's Penelope. She gained a great reputation as a vocalist when singing Suzanna in The Marriage of Figaro, in spite of the fact that she succeeded Vestris in the part. This success was followed by another when she sang Donna Anna in Don Giovanni. She appeared in other operas and also at the Ancient Music and Philharmonic concerts. She went back to Milan, singing there until 1821, when she returned to London, being received in the highest artistic and social circles. Believing she could sing comic as well as tragic roles, Camporese undertook to sing Zerlina in Don Giovanni, but was not a success and wisely, never again repeated the experiment. She won fresh laurels by her performance of Desdemona in Rossini's Othello and by the purity and force of her singing and her gentle dignity and bearing elicited universal admiration.

She appeared at the King's Theatre again in 1823, bringing out at her benefit, Rossini's Riccardo e Zoraide. In 1824 she again returned, but her voice had by this time begun to show signs of wear and she could not bear comparison with Malibran, Sontag and Pasta, who had the musical world at their feet Camporese shortly afterward retired to Rome. In 1827 she was singing Rossini's operas in Ancona and two years later came to London to sing in concert, but her voice was practically gone and the performance was not a success. She died in Rome.

Campra (kän-prä), André. 1660-1744.

Was born at Aix, Provence. His operas are the only ones, besides those of Lully, which kept their place on the stage during the first half of the Eighteenth Century. He was also the first composer, who obtained permission to use other instruments than the organ in church music. He studied music under G. Poitevin, but gave little promise of distinguishing himself as a musician until his sixteenth year, when he composed a motet that caused his teacher to predict a great future for him. His first position in Paris was the directorship of the choir of the College of Jesuits and from there he was promoted to the directorship of Notre Dame. At the great church festivals, immense crowds flocked to hear his compositions, but while thus employed he was spending all of his leisure moments in studying the operatic masters and, in 1697, his first opera, L'Europe Galante, was produced. This was followed, in 1699, by an operatic ballet Le Carnaval de Venise, but both were published in his brother's name, as he feared losing his appointment in the church if it became known that he wrote anything but sacred music. In 1700 he abandoned the church for the stage and brought out Hésione, the first opera produced under his own name. From that time until 1740, when his last opera was produced, his works enjoyed a great popularity. He received many honors at the hands of his countrymen. Was made teacher and director of the pages at the Chapel Royal, an appointment he held until his death, and was granted a pension by the King, in 1718, in recognition of his services as a dramatic composer, and was also

made master of the Chapel to the King. Besides his operatic works he wrote three books of cantatas, a mass and five books of motets. He was too deferential to the tastes and fancies of the time to have contributed much to the development of French opera. Instead of improving the music, he helped to popularize what were known as the spectacles coupés, or performances of fragmentary plays, and this gave him only an ephemeral popularity.

Candeille (kän-dĕ'-yŭ), Amélie Julie Simon. 177-1834.

Dramatic soprano and actress, also a composer of considerable talent, who was born in Paris and made her debut in 1782 as Iphigénie in Gluck's opera, Iphigénie en Aulide. She was engaged from 1783 to 1796 as an actress at the Theatre Française in Paris. In 1798 she married Simon, a carriage manufacturer of Brussels, but separated from him and, in 1821, married a painter named Piérie. Mme. Simon, as she was known, resided in Paris for a number of years as a teacher, and was highly esteemed. She composed the music and wrote the libretto of a successful opera, La Belle Fermière, which was produced in 1792. In it Mme. Simon took the leading part, singing to her own accompaniment on the piano and harp. Another opera, Ida, produced in 1807, was not a success. Besides the operatic works mentioned she also composed three piano trios, four piano sonatas, fantasias, romances, and songs. She was the daughter of Pierre Joseph Candeille, an operatic composer of some repute in his day.

Cannabich (kän'-nä-bĭkh), Christian. 1731-1798.

A violin-player, composer and orchestral conductor, who earned the esteem and admiration of Mozart, Burney and other musicians and critics for his remarkable execution. He was born at Mannheim, Germany, and studied under his father, a flute-player, and Stamitz, who was the head of the Mannheim Orchestra. He was sent by the Elector to Italy, where he studied for a time under Jommelli, in composition. About 1765, he was the leader of the Mannheim Orchestra and was conductor of the same ten years later. He was conductor at Munich in 1778. He

Cannabich

died at Frankfort. Cannabich was a good composer and was one of the best conductors of his day. He was highly praised by Mozart for the perfect ensemble in his orchestral performances at Mannheim. He was also a fine teacher, and many of his pupils afterwards became distinguished musicians. He composed six quartets for strings; three symphonies for orchestra; six trios for strings; six duets for flute and violin; concertos; a symphony for flutes; an opera, Azacaja, produced in 1778, and ballets. A son, Carl, inherited a good deal of his father's musical ability and followed him as composer and conductor, writing chiefly vocal works.

Capocci (kä-pôt'-chē), Gaetano. 1811-1898.

The Capoccis were two highly distinguished organists of the Church of St. John Lateran, Rome, Gaetano, the father having been born and reared in the Eternal City. He pursued his musical studies under Sante Pascoli, the organist at St. Peter's, studying counterpoint afterward with Valentino Fioravanti and composition with Francesco Cianciarelli. He received the diploma of organist in 1831 and in 1833 that of composer from the Academy of St. Cecilia. He held various posts of importance and finally was made organist at the Lateran, which position he held until his death. His sacred compositions were used frequently at that church up to his death and include forty-two pieces, mostly masses, motets, and psalms, all adhering closely to the ecclesiastical style of the Italian School.

Capocci, Filippo. 1840-

Born in Rome and succeeded his father as master-director of the choir in 1898. He began the study of music when only nine years of age, his father teaching him the organ and harmony. Alexandre Guilmant, whom he visited in 1880, induced him to devote himself to the organ, and he afterward became famous for his arrangements of stops and his musicianly playing. He has published a number of compositions for the organ, among them five sonatas, and eleven books of original pieces.

Capoul (kä-pool), Joseph Victor Amédée. 1839-

French tenor, who was born at Toulouse, France, and studied singing at the Paris Conservatory under Révial and comic opera under Mocker, gaining the prize, in 1861, in the latter class. In that year he made his debut as Daniel in Le Châlet by Adam, and for many years was considered one of the best tenors on the French stage. He next played in The Daughter of the Regiment. He visited America first, in 1873, as a member of the Strakosch Company, which included Annie Louise Cary, Christine Nilsson, Campanini and Maurel. He was also the chief tenor of the French Opera Bouffe Company which visited the United States in 1879. He was engaged by the managers of the Opéra Comique, where he remained for several years, being considered by the Parisians as the successor of Roger, although he never equaled him. He sang with success in English in Faust and Rigoletto, and won much praise for his impersonations of Lionel in Martha and Wilhelm Meister in Mignon. He was extremely handsome in face and physique, had a pleasing voice and was also an excellent actor. His last appearance was in Godard's opera, Jocelyn, when he sang the title role in Paris in 1888. He was for some time engaged in a business capacity at the Paris Opéra. During the last few years he has resided in New York, where he is a teacher of singing.

Caradori-Allan

Caradori-Allan, Maria Caterina Rosalbina. 1800-1865.

French soprano. Born in the Casa Palatina, Milan, daughter of the Baron de Munck, an Alsatian officer, who had served with the French army. Her education in music was completed by her mother entirely unassisted, and when, at her father's death, she was compelled to support herself she went on the stage, taking her mother's name of Caradori. She made her debut at the King's Theatre, London, in 1822, as Cherubino in The Marriage of Figaro. Her charming manner of performing the role laid the cornerstone of her later success. In 1824 she sang the second role in Il Fanatico with Catalani, and later appeared in La Clemenza di Tito, Elisa e Claudio, and in Corradino, as the prima donna. In 1825 she sang the second part in L'Adelina by Generali, and the same year she sang in Beethoven's Ninth Symphony on its production by the Philhar-

monic Society. She next sang in The Barber of Seville, Romeo and Juliet and in The Marriage of Figaro again, and her salary rose from three hundred pounds, in 1822, to one thousand two hundred pounds in 1827. But it was in concerts that she was most successful and did her best work. She took part in the festival in Westminster Abbey, singing, With Verdure Clad, brilliantly, and in 1846 sang the soprano part in the first performance of Elijah. She died at Surbiton, Surrey in 1865.

Carafa (kä-rä'-fä), Michele Enrico. 1787-1872.

Italian composer and teacher, the son of Prince Colobrano, Duke of Alvito. He was born in Naples, and wrote many operas. He studied under Cherubini, Fazzi and other teachers, then entered the army and became an officer in the body-guard of Murat, King of Naples. He made the campaign in Russia, was decorated by Napoleon, and occupied many important positions. He settled in Paris after the battle of Waterloo and adopted music at his profession. In 1828 he was appointed professor of composition at the Paris Conservatory, at the suggestion of his former teacher, Cherubini. Became a member of the Institut, in 1837, and was made a Chevalier of the Legion of Honor. Was also a director of the Military School. His first opera was Il Fantasma, and this, as well as his later ones, achieved a great amount of popularity despite the vogue of Auber and Rossini. His compositions for the piano were also very much liked. He produced his operas, Gabriele, Ifigenia; and Bernice in Italy, and a number in Vienna, which city saw the first production of Le Solitaire in 1822. Five years later he became a resident of Paris and there brought out La Violette. His best operas were Masaniello, which is not to be confounded with Auber's opera of the same name, and La Prison d'Edimbourg. He wrote in all about thirty-five operatic pieces; masses and a Stabet Mater; orchestral and pianoforte music; ballets and several smaller pieces. He died in Paris. Says one writer: "Carafa's music is rather shallow and more clever than learned. His works are all of them pleasing and he had a decided comic faculty."

Carestini (kä-rās-tē-nē), Giovanni. 1705-1758.

A male soprano, whose voice was at first a powerful and clear soprano, and afterwards changed to the fullest, deepest contralto that has perhaps ever been heard. He became one of the most renowned of Italian singers. Carestini was born at Monte Filatrano, near Ancona, Italy, and when twelve years of age he went to Milan, where he was taken under the protection of the Cusani family. He made his debut as a singer when sixteen in Bononcini's Griselda, taking the female character in it, and assuming the stage name Cusanino, from the family of his protectors. Two years later he appeared at Prague at the coronation of Charles VI. as King of Bohemia, taking part in the great musical congress in that city. He returned to Italy and next sang at Mantua and for many years appeared successfully in various Italian cities, in rivalry with Farinelli. He was next engaged by Handel to sing in place of Senesino, who had deserted Handel to enlist with Porpora. Carestini sang in Berlin, St. Petersburg and in other cities on the continent, being received with great applause everywhere. He became also a great favorite in London. He earned the friendship and esteem of Handel, although it is related of him that he once very much displeased the composer by sending back to him a song which he considered unfit for his voice, and which called forth upon his head the severest anathemas in the composer's best broken English. Carestini was tall, of excellent physique and decidedly handsome.

Carey, Henry.. 1690-1743.

An English composer and minor poet, supposed to be the natural son of George Savile, Marquis of Halifax. He received a little instruction in music from Roseingrave and Geminiani, but was otherwise self-taught. He taught music for a time, but spent most of his life writing for the theatres. He died by his own hand at London. Carey is chiefly remembered for his ballad, Sally In Our Alley, which has always enjoyed a wide popularity, being almost as popular today as it was in his day. By some he was credited with being the author of God Save the Queen, but this is one of the knotty points

in musical controversy and has never been decided with any degree of authority. His opera, The Dragon of Wantley, was an attack on Italian opera, and the success of it, although its music was sparkling and dainty, was due entirely to Carey's clever satire. It ran sixty-seven nights at Covent Garden. In 1715 he wrote a farce and the music to it, called The Contrivances, which was produced at Drury Lane with great success. In 1737 he published one hundred ballads under the title, The Musical Century. Among his other works are about nine music dramas or ballad operas which had considerable success; cantatas; ballads and interludes. His posthumous son, George Savile Carey, inherited his father's talent to a considerable extent, but finally became an actor. The last years of his life he sought to secure recognition of his father's claim to having written God Save the Queen. His daughter Anne was the mother of Edmund Kean, the tragedian.

Carissimi (kä-rĭs'-sē-mē), Giacomo. 1604-1674.

By some, this composer is called the true father of the modern oratorio, and is credited as one of the most excellent of Italian musicians, who did more than any other man of his epoch to perfect recitative. His biography is obscure. Carissimi was born at Marino, near Rome, and served as chapelmaster at Assisi and of the Church of St. Apollinare at Rome. He educated and had a great influence on several noted composers, among them Scarlatti, Bononcini and Marc Antonio Cesti. Carissimi is the reputed inventor of the cantata, which is borrowed from the opera, but according to most authorities it was not invented by him but first applied, by Carissimi, to religious subjects and by him introduced into the church. He was among the first that introduced the accompaniment of violins and other instruments with the voices into the service of the churches. Carissimi is reckoned more influential in an educational than in an artistic sense and the innovations which he made in the realm of sacred music and his own development of the recitative, which Peri and Caccini invented, place him among the great reformers of melody and rhythm. Of his works, Jeptha, an

oratorio, is considered his masterpiece. It is one of the most finished of his compositions and is adapted to the church service. It consists of recitatives, airs and choruses. Among his other works are the oratorios, Jonah, which is probably the most popular of all; The Last Judgment; Solomon; Job; and Hezekiah; motets; cantatas; and much other sacred music. He left a vast amount of music in manuscript. "Carissimi's cantatas," says one writer, "are remarkable works of the period which produced them and must be regarded as the forerunners of the more magnificent effusions of Handel." Carissimi lived to a ripe old age and died exceedingly rich. Many of his works were lost, for when the order of the Jesuits was abolished the library of the German College was sold. The Paris Library possesses a manuscript with ten oratorios by Carissimi and the library of the Paris Conservatory and the British Museum also possess copies. Some of his works have been reprinted in England, and a collection, almost complete, was made by Dr. Aldrich and is in the library of Christ's Church, Oxford. Specimens of his music are to be found in Stevens' Sacred Music and in Dr. Crotch's selections. By some, Carissimi has been called the greatest of Italian composers between Palestrina and Scarlatti and he is entitled to consideration, at least, as a most gifted and voluminous composer. His oratorio, Jonah, was given in Rome, in 1876, under the direction of Ferdinand Hiller. Jeptha has been given several times in Germany, and in England has appeared upon the programs of concerts of several singing societies. According to some authorities Purcell, partly formed his style on the productions of Carissimi, who also had an influence upon many other composers of greater and lesser talents. Some curious specimens of this composer's works are in Dr. Burney's History of Music.

***Carl, Willam Crane. 1865-**

Concert organist, who was born at Bloomfield, N. J., the son of Samuel Randolph and Mary Prudence (Crane) Carl. Mr. Carl was a pupil of Alexandre Guilmant in Paris, and since his return to his native country has held many posts of importance in various parts of the United States.

He was organist and choirmaster of the First Presbyterian Church of New York City, conductor of the Baton Club, with its mixed chorus of seventy-five voices, which was later merged into the Gamut Club, has inaugurated many of the large organs of the country, and has appeared with all the well-known orchestras and at music festivals. Mr. Carl has also given one hundred and twenty-five free organ concerts in the First Presbyterian Church of New York City. He is one of the founders of the Council of the American Guild of Organists and has conducted numerous vocal societies. At present he is a director of the Guilmant Organ School, of New York City, of which Alexandre Guilmant is president. Mr. Carl has toured Japan and made a successful study of the music of the Orient. He is the author of thirty postludes for the organ; novelties for the organ in two volumes; Master Studies for the organ; songs; and many articles on musical subjects. He is a director of the Manuscript Society of New York, beside holding other important offices.

Carmichael, Mary Grant.

Was born at Birkenhead, England. An accomplished musican who has written several compositions and accompanied many of the principal singers and violinists. She received her musical education at Aix-la-Chapelle, Bonn, Lausanne, Munich and London. Among her compositions are the music for the operetta, The Snow Queen; The Stream, a song-cycle; a suite; minor pianoforte pieces; sacred compositions and songs. She published editions of old English songs with new accompaniments and also translated H. Ehrlich's Celebrated Pianists of the Past and Present. Her most important work is a Mass in E flat for men's and boys' voices.

Carnicer (kär'-nē-thār), Ramon. 1789-1855.

Spanish operatic composer and teacher, who was born at Lerida, according to some historians and according to others at Tarregge, Catalonia. He pursued his early studies at the Madrid Conservatory, and after graduating from that institution occupied several important posts. From 1818 to 1820. he was professor of composition at the Madrid Conservatory, from 1830 to 1854, conductor of the Italian Opera at Barcelona, and from 1828 to 1830 of the Royal Opera, Madrid. He is credited with being one of the creators of Spanish national opera, the zarzuela. While conducting the opera at Barcelona he produced his first operatic work, Adela de Lusignano, and for the Theatre Royal at Madrid he wrote Elena e Malvino, in 1829, and Colombo, in 1831; which last was considered by many to be his best. His music is thoroughly saturated with the national airs of Spain. In all, Carnicer composed nine operas; wrote much church music; several symphonies; Spanish songs; and national hymns.

Caron (kä-rôn), Rose Lucile. 1857-

A famous French soprano who was heard in opera and in concert and whose maiden name was Meuniez. She was born at Monerville, in France, and was a pupil at the Paris Conservatory from 1880 until 1882, when she obtained second prize for singing and accessit for opera. She made her debut at the Theatre de la Monnaie, Brussels, in 1882, creating the part of Brunhilde in Reyer's Sigurd. She remained at this theatre until 1885, when she sang at the Paris Opéra in the Reyer piece. She also sang the principal roles in La Juive, Freischütz, Henry VIII. and in Massenet's Cid. She returned to Brussels, in 1887, and created the soprano part in Godard's Jocelyn in 1888 and Reyer's Salammbô, in 1890. In that year she went to Paris again, appearing in Sigurd, Lohengrin and Salammbô and, in 1893, she sang at the French performance of Die Walküre the part of Sieglinde, and the following year appeared in Verdi's Otello. Elizabeth in Tannhäuser and Donna Anna are considered her best roles. She was also successful in Fidelio and in Gluck's Iphigénie en Tauride. She appeared in the latter, in 1900, and since then has been heard chiefly in concerts. In 1902 she was appointed one of the professors of singing at the Paris Conservatory. At the height of her career, Mme. Caron was admired quite as much for the great beauty of her face and figure as for her wonderful voice.

Carpani (kär-pä'nē), Giuseppe. 1752-1825.

Poet and writer on musical subjects, who was born at Villalbese, in the district of Brianza, Italy, and studied at Milan. He composed oratorios and church music and was the author of several opera librettos and translated others from the French and German. He greatly loved and esteemed Haydn and wrote an eulogy on his compositions, which was published at Milan in 1812 and was translated into French in 1837. He also translated The Creation into Italian and wrote a sonnet on the performance of that work, at which Haydn was present, the year before his death.

Carreño (kär-rän'-yō), Teresa. 1853-

One of the most eminent of women pianists, who was born in Caracas, Venezuela, and whose musical career was most successful. Her father was at one time Minister of Finance and a musician, who at fourteen years of age, composed a mass that was given in the Cathedral. He was a talented violinist, as well as a pianist, and began giving his little daughter lessons in music when she was only seven. Driven from his country by the civil war, he caused her to turn her extraordinary talents to account, and in New York she was hailed as a prodigy. At eight years of age she became the pupil of Louis Gottschalk, and at twelve was sent to Paris, where she became a pupil of George Mathias, who had been a pupil of Chopin. Here she attracted the attention of Liszt who would have liked to instructed her, had her father's means permitted. He encouraged and advised her, and early in her career she took front rank among the world's pianists, but for a time studied singing and appeared with Tietjens on the stage. Eventually she went back to the piano. In 1885 she conducted the orchestra of her own opera company which she had organized and taken to Caracas. The leader engaged left the company because of threats from the revolutionists and Carreño took up the baton and finished the season, as leader, with great success. She traveled through Germany and other countries and made an especially successful tour of the United States with her husband, Emil Sauret. This was in 1874. In 1875

she made her first appearance on the stage, when she sang the role of the Queen in Les Huguenots, a part she had learned at three days' notice. Her compositions all rank high and she has published a number of works, among them a serenade; a hymn for the Bolivar Centennial, which has become the national song of Venezuela; a set of waltzes; fantasies; ballads; and songs without words. Her best work was a string quartet in B, which met with a warm reception in Leipsic. Carreño was married three times and each time to a musician. Her first husband was Emil Sauret, the eminent composer and violinist, whom she divorced. She then married a singer named Tagliapietra, with whom she appeared under the management of Maurice Strakosch. She was divorced from him, and, in 1892, she married Eugen D'Albert, the well-known composer, from whom she parted three years later. Prior to her separation from D'Albert she played his compositions on all her tours, doing much to further their success. It is from 1889, when she reappeared as a pianist, that her fame developed. Best known because of her great skill as a performer on the piano, her work as a composer has placed her on a high plane as well.

Caruso (kä-roó-zō), Enrico. 1874-

The greatest of living tenors was born in Naples, his parents belonging to the peasant class. It is said that he is one of a family of twenty-four children. When he was a child he sang in the streets of Naples and his mother relates, that when he was not more than seven or eight years of age, she used to stop her work to listen to him sing. He has never had any vocal instruction to speak of. When he was barely fifteen he began singing in various churches in Naples, where his voice attracted much attention. He was obliged to go to work at something to help support the family, so went into a factory and remained there for three years. He one day met a distinguished barytone singer, who was so impressed by the great range and natural beauty of Caruso's voice, that he took him to M. Vergine, a teacher of singing, who offered to teach him and take twenty-five per cent of his earnings for the first five years after he made his debut. Caruso consented to this, but

after a short period of study he had some disagreements with his instructor and left, enlisting in the Italian army. His colonel became interested in him and procured him a teacher. A year and a half later a brother became his substitute and Enrico was exempted from further service, to go back to Vergine. Six months later he made his debut at the New Theatre, Naples, in L'Amico Francesco. It was a brilliant success. In 1897 he sang the role of Alfredo in La Traviata and next appeared in La Favorita and in La Gioconda. His real debut was made at Milan, in 1898, where he appeared in La Boheme, La Navarraise and in Cilea's opera founded on Daudet's La Arlésienne. He next went to Genoa, but returned to Milan to sing at La Scala as Jean in the first Italian performance of Sappho. He created there, also, the role of Loris in Fedora. Then followed a successful season in Russia and a season in the principal cities of South America. Caruso was first heard, in America, in January, 1904, and his singing created a veritable furore in New York, Chicago and the half-dozen other cities where he appeared. He sang the role of the duke in Rigoletto, on the opening night at the Metropolitan Opera House, New York, and was declared by musical critics to be the finest tenor heard in a generation. Since then he has been heard every season in this country and is one of the most popular singers and also one of the biggest drawing cards of the Conried aggregation of operatic stars. One of his vocal feats is to reach the high C in Donna e Mobile in Rigoletto without apparent effort, and musicians have declared that he has never been equaled in quality and range of voice, even by Jean De Reszké in his palmiest days. His voice is a pure tenor of the greatest sweetness and mellowness and of magnificent range. When he first began singing he was content with forty francs a month. His salary at the present time as one of the stars of the Metropolitan Opera Company is $1,200 a night. Vocally perfect, Caruso is also an actor of considerable ability and has won much praise for his impersonation of Rodolpho, in La Boheme, as the clown Canio in I'Pagliacci, as Rhadames in Aida and as Faust. He has also been heard as Edgardo in

Lucia de Lammermoor, as Des Grieux in Manon Lescaut, in Lohengrin, L'Africaine and La Gioconda. His first attempt to sing in any other language than Italian was when he essayed a few years ago the title role of Faust in French. Caruso is talented as a caricaturist and delights in making humorous drawings of his friends and of himself. He is married, and when not on tours occupies a country home, the Villa alle Panche, near Florence, Italy. In 1907, Signor Caruso was honored by Emperor William of Germany, who conferred upon him the Order of the Crown of Prussia, the Emperor personally remitting to the singer the insignia of the order.

Carvalho (kär-văl'-ō), Marie Caroline Felix. 1827-1895.

Famous singer, who appeared on the operatic stage simultaneously with Mlle. Tietjens, about 1849, and became the foremost lyric artist on the French stage. She was born at Marseilles and was the daughter of Felix Miolan, an oboe-player, who gave her a good musical education. She entered the Paris Conservatory, where she gained the first prize for singing in 1843. She remained there until 1847. Her first appearance was made at a performance for the benefit of her teacher, Duprez. She sang in the first act of Lucia and in the trio in the second act of La Juive. In 1853 she married Leon Carvaille, generally known as Carvalho, who became director of the Opéra Comique. She was destined to sing for many years at that theatre and also at the Grand Opéra, Paris. She is said to have made her reputation as Isabella in Le Pré aux Clercs, although Marguérite in Faust was considered one of her great impersonations. She made her first appearance at the Lyrique in the new opera La Fanchonnette, and also appeared as Cherubino, as Zerlina in Don Giovanni, in Romeo and Juliette and other operas. Her voice was high and thin, but she handled it with the greatest skill and delicacy. Chorley gave her the most extravagant praise for her impersonation of Marguérite, and called her "an exquisitely-finished artist, with sensibility combined with rare execution." Her first appearance in England was made as Dinorah in Pardon de Ploërmel and was a great success. She also sang fre-

quently in Berlin, St. Petersburg and other cities. Her last appearance took place in 1887, two years after her retirement from the stage, and was also a benefit, to aid the sufferers in the fire at the Opéra Comique. On this occasion she sang with Faure. Her husband was imprisoned and fined at the time of the fire, as the accident was a result of managerial carelessness. Two brothers of Mme. Carvalho were also musicians. Amedée Felix was an orchestral conductor, and Alexandre, a professor of organ and harmonium, was attached to the Lyrique for several years.

Cary, Annie Louise. 1848-

One of the most distinguished and popular American contraltos, who had a long and successful career as a singer in opera, oratorio and concert. She was born in Wayne, Maine, and studied first at Boston and later at Milan, to which musical center she went, in 1866, to prepare for an operatic career. Her teacher was Giovanni Corsi, and after fifteen months' study she secured an operatic engagement at Copenhagen. For two seasons she sang there with great success, then went to Baden-Baden as a pupil of Mme. Viardot-Garcia, and in 1869 sang in Brussels. She then went to Paris, to pursue her studies with Maurice Strakosch and Bottesini. She made successful tours in London, St. Petersburg, and other European cities. She returned to the United States, in 1870, and from then on until her retirement in 1882 was most popular, her voice being of great range and remarkable sweetness. She married Charles Mensen Raymond in 1882 and has since resided in New York City.

Castil-Blaze. See Blaze.

Castro, Ricardo. 1907.

Mexico's foremost composer and pianist, although not forty years of age, when he died, had a remarkable musical career. At the age of seventeen, having completed his course of study in the Conservatory, he was sent by the Government on a concert tour through the United States, where he received an ovation in all the musical centers of the country. On his return to Mexico he was appointed professor of composition in the Conservatory, which position he held for two years, when he was sent to

Europe to perfect his studies. During his sojourn of four years in the principal capitals of Europe, he was often heard in concert and was the recipient of the most favorable criticisms. But it was in Italian music that he found the most favorable and best accomplishments in operatic endeavor, and while in Rome he wrote what promises to become one of the most popular modern operas, La Leyenda de Rudal (The Legend of Rudel), a lyric poem in three acts, founded on a French provincial legend of the Twelfth Century. On the completion of the opera he was offered flattering propositions to put it on in Paris, but he wished to reserve his maiden effort for his own country, and it was performed in his native city on his return from the Old World. Soon after the performance of his opera he was appointed director of the Mexican Conservatory of Music. Castro was regarded in his country as a musician with a great future.

Catalani (kät-ä-lä'-nē), Angelica. 1780-1849.

Talented singer, who was born in Sinigaglia, Italy, about forty miles from Rome. Her father was a local magistrate. When twelve years of age she was sent to the convent of Santa Lucia at Gubbio to become a nun. She soon showed such talent for music, that the abbess gave her every opportunity to cultivate her gift, had her instructed in the rudiments and allowed her to sing short solos in the chapel on Sundays. The villagers flocked to the church, and the fame of her wonderful voice soon spread. Later she studied at Florence, under Marchesi, a master of singing, and at sixteen secured her first engagement, singing the title role of Lodoïska by Mayr at Venice. In 1798 she sang at Leghorn, a year later at La Pergola in Florence and, in 1801, in Milan. Crescentini took an interest in her and gave her much valuable advice. In 1899, the Prince Regent of Portugal invited her to Lisbon to sing at the Chapel Royal. She received an offer from the director of the opera, shortly after, which the Prince permitted her to accept and immediately she became the idol of the music lovers of the city. Here she married Valabrègue, a captain of hussars, who was connected with the

French embassy, the wedding taking place in the Chapel Royal at Lisbon in the presence of the Prince Regent and the French ambassador. Accepting an offer from the London Italian Opera, Catalani sang there, in 1806, at a salary of 200 guineas. She also gave concerts in Paris, where Napoleon made her many costly gifts in recognition of her talents, gave her a pension and allowed her the use of the opera house free. For many years she reigned in London, where her generosity and good humor made her greatly beloved. One writer in speaking of her voice says it had a prodigious volume and an exquisite quality and that she bewildered the ear with the power and richness of it, but the feelings remained untouched. Catalani introduced The Marriage of Figaro to the English stage, singing the role of Suzanna. She made large sums of money and retired in 1831 from the operatic stage, residing on a beautiful estate she had purchased near Florence. She died in Paris of cholera. One of her sons became an equerry to Napoleon III. Prior to her retirement Catalani founded a school of singing for young girls near Florence.

Catel, Charles Simon. 1773-1830.

French composer and writer, who was born at L'Aigle (Orne), France, and is known best as the author of a first-rate book on harmony, which was the text-book used for many years at the Paris Conservatory, and which has not been wholly supplanted in France or elsewhere. He began studying under Sacchini, Gobert and Gossec at the Royal School of Singing and Declamation, and, in 1787, was made accompanist and assistant professor of the institution, and, in 1790, accompanist at the Opera. His first work to attract notice was a De Profundus for the funeral of Gouvion, in 1792. Upon the formation of the Conservatory in 1795 he was made professor of harmony and began immediately to compile his work on the subject. This was published in 1802. In 1810 he became one of the inspectors of the Conservatory and remained there until 1814. In 1817 he was elected a member of the Institut and, in 1824, was made a Chevalier of the Legion of Honor. His operas are few in number, but of high quality. Wallace

was long regarded as his best work, although he won high praise for his Semiramis and Des Bayadères, which Napoleon upon one occasion had performed with instruments muted and every mark of expression suppressed, a severe test for any work. He also wrote symphonies for wind-instruments; hymns; choral pieces; quintets; and quartets for strings and wind-instruments; overtures; songs; and solfeggi. His treatise on harmony has been translated into German, Italian and English.

Catley, Anne. 1745-1789.

English soprano, who was born in London of poor parents and articled at an early age to Bates the composer, appearing at Vauxhall Gardens and at Covent Garden, London, in 1762. When only ten years of age she is said to have supported her parents by singing in public houses in and about London. She became involved in a scandalous criminal case, in 1763, in connection with which her father caused the arrest and conviction of three men, one of whom was a baronet, Sir Francis Delavel. She was very beautful in person and was possessed of a charming voice, and was one of the few vocalists who successfully made use of the staccato. For several years she appeared in London and in Ireland and was a great social favorite, much féted and courted, some of the London women of fashion even copying her style of hair-dressing. She became a pupil of Macklin, the actor, and through him secured an engagement in Dublin, where she made a great success. Returning to London, in 1770, she appeared at Covent Garden, as Rosetta, in Love in a Village, and was often seen afterward in the most popular burlettas, comic operas and plays of the day. She was especially well received as Juno in The Golden Pippin. She made enough money to enable her to retire from the stage in 1784. Five years later she died at the home of Gen. Lascalles, to whom she was supposed to have been married. At the time of her death she was eulogized as a good wife and mother and a talented woman.

Cavalli (kä-väl'lē), Pietro Francesco. 1599 or 1600-1676.

One of the most famous of Monteverde's pupils and followers and

among the first to employ airs and recitative in opera in a dramatic manner. He is an important figure in the history of music and was born at Crema, near Venice. His real name was Caletti-Bruni, but he took that of his patron, a Venetian gentleman, named Cavalli. He began his musical career by singing in the choir of St. Mark's, Venice, under Monteverde, about 1617. He became organist of the second organ at that church, in 1639, and organist of the first organ in 1665. Three years later he was chapelmaster there. Of his church music nothing was published except a mass, psalms and antiphons for two to twelve voices and vespers for eight voices. He went to Paris by invitation of Cardinal Mazarine, in 1660, and there he produced his opera of Xerse, in the grand gallery of the Louvre. Returning to Paris, in 1662, after a sojourn in Venice, he wrote Ercole Amante. Cavalli began to write for the theatre in 1639, and his operas were very numerous and achieved a certain amount of popularity. His first work was Le Nozze di Teti, produced in 1639, and Eitner gives a list of twenty-seven operas still extant in manuscript. An air by Cavalli and some fragments of his music are to be found in Burney's History. "He had," says Streatfield, "the true Venetian love of color and he tried to make his orchestra give musical significance to the sights and sounds of nature, such as the murmuring of rivers and the sighing of the winds and in his works, as in those of Monteverde, over whom he showed a decided advance in the matter of form, we begin to pass from the merely experimental stage to opera proper." One biographer goes so far as to say, "He was certainly the greatest dramatic composer of his day and one of the greatest of all time." Cavalli grew very rich and was highly esteemed both as a man and musician. He died in Venice.

Cavallini (kä-väl-lē'-nē), Ernesto. 1807-1873.

Great clarinet-player and composer, who was born at Milan, and studied at the Conservatory of that city. He became a player in the orchestra of La Scala and later occupied the post of professor at the Conservatory. He was called "The Paganini of the clarinet." He traveled extensively and for fifteen years was a resident of St. Petersburg, but he returned to his native city three years before his death. The Paris Academy of Fine Arts elected him a member in 1842. He composed a concerto, which he played at a Philharmonic concert in 1845, and also many duets and studies for his instrument. These works are considered very difficult.

Cecilia, St. 200-230.

Descended from a noble Roman family, she suffered martyrdom for the Christian faith, which she espoused when a very young woman. Is credited with the invention of the organ, which many famous painters, notably Raphael and Carlo Dolci, have pictured her as playing. There are numerous traditions in regard to her skill in music, but early writers make no mention of it. She is generally regarded as the patron saint of sacred music. Odes for St. Cecilia's Day, which is celebrated by the church, November 22, were written by Dryden and Pope and have been set to music by a large number of the older composers. The custom of holding festivals in honor of St. Cecilia obtained for many years in many countries.

Cellier (sĕl'-yĕr), Alfred. 1844-1891.

He was best known as a composer of light opera or opéra bouffe and was born in Hackney, England, of French extraction. He was a chorister at the Chapel Royal, St. James, from 1855 until 1860, and organist of All Saints, Blackheath, in 1862. He succeeded Dr. Chipp as organist of the Ulster Hall, Belfast, and became conductor of the Classical Harmonists. Two years later he was appointed organist of St. Albans, Holborn. He next turned his attention to composing and conducting and acted in the latter capacity at Prince's Theatre, Manchester, at the Opéra Comique, London and with Sir Arthur Sullivan as joint conductor of the Promenade concerts at Covent Garden in 1878, and the following year. Cellier lived after that much abroad, spending a good deal of time in Australia. He died in London while giving the finishing touches to an opera, The Mountebanks. He was a brilliant cellist, and a man of high literary tastes. Among his works are about fourteen operas, including Nell

Gwynne; The Sultan of Mocha; incidental music to As You Like It; a suite symphonique for the orchestra; barcarolle; songs and piano pieces. He also set Gray's Elegy as a cantata and it was given at the Leeds Festival in 1883.

Cesti (chās'-tē), Marcantonio. 1620-1669.

Was a famous operatic composer and an ecclesiastic, a native of Arezzo, according to Baini, but of Florence, according to Adami. He became a pupil of Carissimi and was one of Monteverde's most faithful followers. He is credited with being the originator of the cantata and is best known by his cantatas, of which he composed a large number. He was chapelmaster to Ferdinand II. of Medici at Florence in 1646 and a tenor singer in the Vatican chapel in 1660. From 1666 to 1669 he was assistant chapelmaster to the Emperor Leopold I. at Vienna, then returned to Venice. He wrote several operas, among them Il Pomo d'Oro, which was produced in Vienna, in 1667; La Dori; and L'Orontea, his first opera, which was produced first in Venice, in 1649. With the exception of Il Pomo and La Dori his operas are now known only by name. The manuscripts of many of his cantatas are in the music school of Oxford, in the British Museum and in libraries on the Continent.

Chabrier (shăb-rĭ-ā), Alexis Emmanuel. 1842-1894.

He was born in Ambert, France, studied law in Paris and entered the office of the Minister of the Interior. In 1879 he resigned from this administrative appointment to devote himself to the study of music. He was almost wholly self-taught. At the Lycée St. Louis, he had been taught piano by Edouard Wolff, and had studied harmony and counterpoint with Aristide Hignard. Two years before he had written an opéra bouffe, entitled L'Étoile, which was produced at the Bouffes Parisiens, and which attracted considerable attention. Another operetta, L'Education Manquée, was produced in 1879 and was a success also. From 1884 to 1886 Chabrier was choirmaster at Chateau d'Eau, and there he helped Lamoureux to produce the first two acts of Tristan and Isolde. While there he also produced a scena for mezzo

and female chorus, La Sulamite, and selections from Gwendolin, afterward given in its entirety at Brussels, in 1886, and since then given with success under Mottl in Carlsruhe and Munich. In Le Roi Malgré Lui, he attempted an entirely different style from Gwendolin, and it is a charming example of a modernized form of opéra comique. His orchestral rhapsody, España, which is built upon Spanish melodies, has done much to popularize Chabrier's name. His best work is said by musicians to have been done in Le Roi Malgré Lui, which was a brilliant success at the Opéra Comique, Paris, but its run was brought to an end by the fire at that theatre. Chabrier's work is intensely poetical and in spite of his great admiration for Wagner, is also marked by much individuality and originality. In order to train himself in orchestration, at the beginning of his musical career it is said he copied the entire score of Tristan and Isolde. He has produced many important works beside those mentioned, among them, his Pieces Pittoresques for the piano which have much beauty and originality; Suite Pastorale; March Joyeuse; a number of piano pieces; and many humorous songs. His unfinished opera, Briseis, only one-act of which was completed, was produced at the Opéra, Paris, in 1899. "The libretto of his first work, L'Étoile," says Grove, "was used as the basis of The Lucky Star by Ivan Caryll and a number of adapters, produced at the Savoy Theatre, London, January, 1899, a single number from Chabrier's original music being introduced. This is the only example of the composer's work which has been heard on the English stage."

*** Chadwick, George Whitefield. 1854-**

Composer and conductor; was born in Lowell, Massachusetts. His ancestors for many generations were of New England stock, his great grandfather having fought in the battle of Bunker Hill. His father and mother were both musical, the father being an amateur performer on several orchestral instruments as well as the teacher of a country singing school, and the mother gifted with a fine voice. In 1860, the family removed to Lawrence, Mass., where the boy was instructed in music during his youth by an elder brother, eventually

becoming, at the age of sixteen, the organist of a local church. Between the ages of seventeen and twenty-one his time was passed, much against his will, in an insurance office, but at the same time he was attending the New England Conservatory of Music in Boston, where he received instruction in piano and organ playing and in harmony from such teachers as Dudley Buck and Steven Emery. Later he studied with Eugene Thayer, an excellent organist and an enthusiastic teacher, who recognized the young man's talent and did much to encourage and stimulate him. In 1876 he took charge of the musical department of Olivet College, Michigan, resigning after a year's service in order to devote himself to further study in Europe. The years 1877 and 1879 were spent in Leipsic, at the Conservatory, where his teachers were Richter, Reinicke, and Jadassohn. The latter showed from the first a particular interest in the young American and gave him much of his private time in addition to his Conservatory lessons. At this time Chadwick produced two string quartets; an overture, Rip Van Winkle; and many small pieces. The overture was performed at the Grosse Prufung of the year 1879, and was conceded by the critics to be the best student's work of the year.

After a short residence in Dresden, where he worked mostly by himself, he went to Munich, where he placed himself under the instruction of Rheinberger, both in composition and in organ playing. From this eminent pedagogue he received severe contrapuntal training, but not much stimulus for his imagination or encouragement toward poetic expression. In the meantime his Rip Van Winkle overture had been performed at a concert of the Harvard Musical Association in Boston and received with such approval that it was immediately repeated at a subsequent concert of the Association — a very unusual proceeding for this conservative organization. In 1880, Chadwick return to Boston and his Rip Van Winkle was once more performed, under his own direction, at the Musical Festival of the Handel and Haydn Society in May of that year, when his ability as a conductor was at once recognized. He was appointed organist of St. John's Church and joined

the staff of the New England Conservatory of which, seventeen years afterward, he became director. From this time his career has been one of ever increasing activity as composer, conductor, organist and teacher, and in the latter capacity he has numbered among his pupils such well-known musicians as Horatio Parker, Arthur Whiting, Wallace Goodrich, Frederick S. Converse and Henry Hadley.

As a composer he shows much originality and distinction of style combined with great knowledge of the resources of the modern orchestra. He is regarded by foreign critics and by many of his countrymen as the leader of the American School, and his Third Symphony in F major; his Melpomene and Adonais overtures; and his string quartet in D minor, are probably the best works of their class yet produced in America. As a conductor he has many times led the Boston Symphony Orchestra, in his own works, beside serving as leader of the Arlington and Boston Orchestral Clubs, the Springfield Festivals (for ten years) and the Worcester Festivals. At the latter he gave the first performance of César Franck's, Beatitudes, in the English language, and he has often been invited to conduct his own works in the prominent choral and orchestral concerts of the United States. As a conductor of chorus and orchestra he possesses both magnetism and authority and he probably has no superior in America in this difficult art.

In 1897 he was appointed director of the New England Conservatory of Music in Boston, and this he has developed from a relatively unimportant school into an institution which ranks in equipment and discipline with the best Conservatories of Europe. In the same year he received the honorary degree of M.A. from Yale University and in 1905 that of LL.D. from Tufts College. He is also a corresponding member of the Royal Institute of Music in Florence. He spent the winter of 1905 in Europe, during which time a concert of his compositions was given by the Concordia Verein in Leipsic, which caused much favorable comment. His symphonic poem, Cleopatra, was also performed at the Philharmonic concerts in London.

Chaminade (shăm'-ĭ-năd), Cécile Louise Stéphanie. 1861-

A notable woman composer and piano virtuoso, of whom Ambroise Thomas, the composer of Mignon, is said to have remarked: "This is not a woman who composes, but a composer who happens to be a woman." Chaminade was born in Paris and came of a musical family, her father having been an excellent violin-player and her mother a remarkable singer and pianist. She lived in a musical atmosphere and had many musicians of prominence for friends. The piano was her favorite companion from earliest childhood and she devoted herself to its study. She says her mother was her only teacher until she was fifteen. At eight she was composing so well as to attract the attention of Bizet, who advised her parents to give her a complete musical education. After her fifteenth year she pursued her studies in fugue and counterpoint under Savard, who had taught Massenet and Saint-Saëns, and she also studied with Le Couppey, Marsick and Benjamin Godard, and made such rapid progress that she was soon in the front rank of composers. She gave her first concert when she was eighteen, and that was really the beginning of her career. In her early twenties she wrote The Amazons, a dramatic symphony for solo voices, chorus and orchestra, and it was produced at Marseilles in 1888. About the same time her other compositions began to attract attention and were heard in Paris at concerts. Many of these were orchestral. She also wrote La Sevillane, a one-act ballet; Callirhoë, a symphonic poem; concertos for the piano and orchestra; many orchestral works and short piano pieces. Although a composer of rare ability for the piano, it is her songs that have made Chaminade famous. She has published over sixty and all are of the greatest beauty. Of her piano pieces the best known are études; sonatas; waltzes and five airs de ballet, among them the well-known Scarf Dance. For the orchestra her more ambitious compositions are Pardon Breton; Noel des Marins; Angelus and Angelique. As a pianist she has been heard in many cities, notably London, Berlin, Leipsic and Paris, her native city. Chaminade has received many honors and decorations

from her own country and from others. In 1888 she received the purple ribbon from the French Academy and, in 1892, was made an officer of public instructions. She received the laurel wreath from the students of the Conservatory of Athens, after giving a concert there, and was decorated by the Sultan of Turkey with the order of Chefakat, one of the highest honors it is in his power to bestow and only given to people of the highest genius. Moszkowski said, in his opinion, her orchestration was magnificent, and the Colonne and Lamoureux orchestras have played her ballet music at their concerts. Her ballet Callirhoë was given, in 1902, in Bordeaux, with great success, and many of her songs have been sung by the famous singers of the operatic stage, among them Nordica and Plançon. Among the most popular of her many songs are the following: Ritournelle; a Madrigal; Rosamunde; The Silver Ring; and Berceuse. Most of her well-known works have been written at her father's estate Perigorre, in the Midi, but she resides at present at Le Visenet, near Paris, a beautiful estate, where Bizet, who was a neighbor in her childhood, often used to visit.

Charpentier (shăr-päñt-yā), Gustave. 1860-

One of the youngest and not the least gifted of the modern French composers was born at Dieuze, in Lorraine, and first studied at a school in Tourcoing, where his parents moved after the Franco-German war. He also studied at Lille and, in 1881, entered the Paris Conservatory, where he became a pupil of Massenet on the violin and studied harmony under Pessard. While at the Conservatory he won the Prize of Rome and during his residence in the Eternal City, wrote the orchestral suite, Impressions de Italie, consisting of five tone-pictures, entitled At the Fountain, Serenade, Naples, On Mule-Back, and On the Summits. He lived at Montmartre for some time after his return to Paris, and did daily labor, and the scenes of the life of the artisan enter much into his music and tend to give it much of its individuality. His first work on the life of the people was La Vie du Pöeté, or the Life of a Poet, which was a symphonic drama set to words of his own. About this time he also wrote another symphony,

which was performed at the Montmartre Festival in 1897, and reached the operatic stage the next year. Louise, his chief work, brought him fame and fortune, and shows great dramatic skill. In it he depicts the modest home of the French working man, and deals with episodes in the life of a young working girl. It was first produced at the Opéra Comique, in 1900, and the Parisians became most enthusiastic over it. It is among the operatic novelties which Oscar Hammerstein brought to America, for the season of 1907, at the Manhattan Opera House, New York. Didon, a scene lyrique, with which Charpentier won the Prize of Rome, in 1887, was first performed at the Institut and afterwards at a Colonne concert at Brussels, and since then has been heard in many cities on the Continent. Charpentier wrote the libretto as well as the music for it. His other works are Fleurs du Mal, set to the poems of Baudelaire; an orchestral suite; a Sérénade à Watteau, performed at the Luxenbourg Gardens; Ophèe; Tête rouge; La Couronnement de la Muse; Impressions fausses, for voices and orchestra, and many others.

Charpentier, Marc Antoine. 1634-1702-

A dramatic composer, who was born in Paris and became a pupil of Carissimi at Rome. He had gone to Italy to study painting, but was drawn to music by Carissimi's compositions, and from then on devoted himself entirely to the study of music. He was master of the chapel to the Dauphin, under Louis XIV., but was displaced by Lully, whose rival he became. He next became master of the chapel to Marie Guise, the betrothed of the Duke of Orleans. After composing much for the theatre, he began composing for churches and became professor of music in the Jesuit College. Among his works were fifteen operas, pastorals, drinking songs, cantatas, preludes and symphonies, while in sacred music he wrote a number of masses and motets, and several cantatas. He was superior in training and knowledge to Lully, but lacked the latter's genius. In spite of the fact that he lived at a time when Lully dominated the scene he was recognized as a greater musician, and won much renown for his

opera, Médée, a lyric tragedy in five acts and a prologue, the words by Thomas Corneille. It was first performed in Paris, in 1693, and despite its success was never repeated. A number of Charpentier's compositions are in the library of the Paris Conservatory and in the Bibliothèque Nationale.

Chausson (shō-sôn), Ernest. 1855-1899.

He was born in Paris and was trained by his parents for the law, but when twenty-five years old turned to music and studied at the Paris Conservatory with Massenet, then for two years with César Franck. He might have become one of France's greatest composers had he lived, but his career was brought to an end by a bicycle accident on his estate at Limay. He was thrown from the machine against a stone wall, being killed almost instantly. Chausson left a large number of works, including a symphony; a symphonic poem, Viviane; the orchestral pictures, Solitude In the Wood; a poëme for violin and orchestra; several pieces of chamber-music; a number of choruses and several songs His best work in opera was Le Roi Arthus, in three acts, written to a libretto of his own, and which was produced at the Theatre de la Monnaie, in Brussels in 1903. He also wrote a three-act lyrical drama, Hélène; La Legénde de Sainte Cécile, a drama for soprano and female chorus; the incidental music for Shakespeare's The Tempest; and much church music.

Chelard (shŭ-lăr), Hippolyte André Jean Baptiste. 1789-1861.

A composer, who, in spite of many failures and vicissitudes, produced three successful operas, and had a considerable influence upon the music of his time. Born in Paris. He was the son of a clarinettist in the Grand Opéra and began his career as an instructor of music and a violinist. Was a pupil of Fétis, then of Gossec, and Dourleu, in the Conservatory of Paris, taking the Grand Prize of Rome in 1811. He was court chapelmaster at Weimar, from 1836 to 1850. His first opera was brought out at Naples, in 1815, but it was not a success and its author returned to Paris, where he entered the orchestra as a violinist and gave music lessons. He

wrote a second opera, which failed, and then opened a music shop which was destroyed during the Revolution. Conducted the German opera in London, which also failed, and revisited Munich, where his opera, Die Hermannschlacht, was given, in 1835, and was well received. He subsequently wrote the music for Macbeth, the libretto of which was written by Rouget de Lisle, who is credited with having written the French national hymn, La Marseillaise, Macbeth, Der Student and Mitternacht, were all great successes. A posthumous opera was given in Milan in 1864, but his works are no longer performed, although the overture to Macbeth is heard sometimes in concerts.

Cherubini (kā-roo-bē'-nē), Luigi. 1760-1842.

One of the great modern masters of counterpoint and the earliest of the modern Italian composers, who has justly been styled "The last and noblest Roman in the purely classical style of music." Was at an early age instructed in music by his father, who was cymbalist at the Pergola Theatre at Florence, in which city Cherubini was born. He began to study harmony when he was only nine and his progress was rapid, and after studying under various teachers he was sent to Bologna and Milan by Duke Leopold II., of Tuscany (the future Emperor Leopold III.), who defrayed the expenses of his education and enabled him to become the pupil of the great Sarti. At thirteen he wrote a mass and a stage intermezzo for a theatre in Florence. Under Sarti's direction he confined himself to church music, but, in 1780, began to compose dramatic works and his first opera, Quinto Fabio, was produced in that year. After the production of this opera he brought out seven others in various cities in Italy. In 1784, he went to London, where he brought out two operas, but they were not successful. In Turin he wrote and produced his successful opera, Ifigenia in Aulide, and returning to Paris, in 1787, he was made composer to the King, and the next year his first French opera, Démophon, was produced. This was Cherubini's initial step in the work of founding a grand style of French opera and it was not a success, because it was written above the heads of the public of that

time. Dramatic music was an unknown quantity when Cherubini appeared, and his efforts to improve the music of his time were so discouraging that he shortly after returned to the light style made popular by Cimarosa and Paisiello. In 1791 he wrote Lodoïska, in which he returned to his old ideals as expressed in Démophon, and this work caused a thorough revolution in the style of the French dramatic school. Other composers soon followed the lead of Cherubini, and he seems to have had an influence for good on the music of his time. He followed Lodoïska, with Elisa and Médée, but their poor librettos made them anything but popular. In Les Deux Journées, he found, however, a text worthy of his music and this opera is generally considered his masterpiece. In it, he is declared by musicians to have struck the first blow in the system for annihilating the tyranny of the leading singers in opera, an accepted Wagnerian theory. In 1805, Cherubini accepted an engagement at Vienna, where he wrote Faniska. This opera had an almost unprecedented success, Haydn and Beethoven both declaring that its author was the first dramatic composer of his time, and for some years it was considered the greatest opera since Mozart. Cherubini ultimately became very friendly with Beethoven.

When the French took Vienna, Cherubini left the scene of his triumphs and returned to Paris, but Napoleon had never liked the composer, whose musical opinions he did not agree with, and for this reason, Cherubini, humiliated and embittered, retired to the country, and at the house of the Prince de Chimay devoted himself to the study of botany. One day a mass was needed for the consecration of a church and he was urged by his friends to write it. After much thought upon the subject he complied and set to work on his Mass in F for three voices and orchestra. With this successful work a new field was opened to him and a new era began. Although he wrote many operas, he devoted himself almost entirely from then on to the composition of sacred music, and in this field he probably did his greatest work. Upon the restoration of the House of Bourbon he returned to Paris, and, in 1816, he succeeded

Martini as superintendent of the King's music and wrote many masses for the Royal Chapel. In the same year he was appointed professor of composition at the Conservatory, and in 1822 director. As chief of his famous school he influenced his pupils to a great extent, but for some reason or other, he took no lasting hold on the French people. In Germany he was much more popular and his music was appreciated there as it never was in France. His adopted country, however, made him a Chevalier of the Legion of Honor, afterwards an officer, and honored him in many other ways. As a man and a musician there was much that was noteworthy in his career, and musicians at the time generally regretted that he had no copyists. His influence consisted in the lofty light in which he always regarded music, but he seems to have just missed being a great musician.

He wrote altogether fifteen Italian operas and fourteen French operas, and beside those already mentioned the following rank among his best work, Pimmaglione; Les Abencerages; La Finta; Principessa (opera buffa) and Giulio Sabine. Cherubini's last work, like Mozart's, was a Requiem which was first performed at his own funeral. His portrait by Ingres is in the gallery of the Louvre, Paris. The most exhaustive work on Cherubini is his life by Edward Bellasis, the title being, Cherubini: Memorials illustrative of his life. The article on Cherubini in the Biographie universelle by Fétis is also very complete, as is also an article by Ferdinand Hiller, which was published in Macmillan's Magazine for July, 1875.

Chickering, Jonas. 1798-1853.

The pioneer in American piano-building and founder of the house that has done so much to make the American piano famous. He was born at Ipswich, New Hampshire, was apprenticed to a cabinetmaker there, and early displayed an interest in music and musical instruments. When the one piano in his native town got out of order he offered to tune it and put it in repair, his success in this attempt encouraging him to turn to piano construction. He went to Boston and secured employment under Mr. John Osborn, at that time the only piano manufacturer there, learned the details of the work and showed much interest in the development of piano-making. For awhile he was associated in this development with a Scotchman named James Stewart, but in 1823 he set up in business for himself, and from this time dates the founding of the house of Chickering and Sons. In 1837 he patented an important improvement, added others in 1843 and 1845; which inventions, says Elson, made the American piano the most durable in the world. On Jonas' death, which occurred at Boston, he was succeeded by his son, Colonel Thomas E. Chickering, born in Boston in 1823, died in that city in 1871. Numerous important developments in piano-building were introduced by the Chickerings. Of the many notable prizes earned, mention may be made of first award won at the Paris Exposition of 1867, at which time Colonel Chickering was created Chevalier of the Legion of Honor.

Child, William. 1606-1697.

An English composer and organist, who was born at Bristol, and studied the rudiments of music under Elway Bevin, as a chorister in the Bristol Cathedral. He entered Oxford and, in 1631, received the degree of Bachelor of Music from that institution. He was organist at St. George's Chapel, Windsor, in 1632, and one of the organists of the Chapel Royal, London, and later a chanter in the Chapel Royal. He also served as a member of the King's private band and was composer to the King in 1661. He died at Windsor and is buried in St. George's Chapel. Among his works are anthems, catches, canons and psalms. His compositions are extremely simple, but his harmony is rich and glowing. He is said to have paved, at his own expense, the body of Windsor Chapel.

Chipp, Edmund Thomas. 1832-1886.

Was a noted English organist, who began his career in London as a chorister in the Chapel Royal, St. James, and was from 1843 to 1845 in the Queen's royal band. Took the degree of Bachelor of Music at Cambridge in 1859 and was organist at St. Paul's, Edinburgh, in 1886. He composed Job, an oratorio; Naomi, a sacred idyll; and many works for the church, both for the voice and organ.

Chladni (khlät'-nē), Ernst Florens Friedrich. 1756-1827.

Born at Wittenberg. He was a noted lecturer and the originator of many inventions for musicians and has been called "The father of modern acoustics." He was at first a student and professor of law at Wittenberg and Leipsic, but turned to physics, for which he had a natural aptitude. He did not begin the study of music until he was nineteen. The domain of acoustics appealed particularly to him and he made highly important researches in that field, and among other inventions, the Clavicylinder (steel rod keyboard harmonica) and glass reed harmonica are ascribed to him. He wrote voluminously on the subject of acoustics and delivered many scientific lectures. In 1802 he published a treatise on his favorite subject, which attracted the attention of scientists and musicians in all parts of the world. Upon his introduction to Napoleon, in 1808, the Emperor presented him with six thousand francs, to defray the expenses of having his work translated into French. It was published in 1809. After that its author resumed his travels and lectures. He died at Breslau, and left behind him at least fourteen books on the subject of acoustics.

Chollet (shôl-lā), Jean Baptiste Marie. 1798-1892.

A great singer, who was born in Paris and studied singing and the violin at the Paris Conservatory from 1804 until 1816, gaining in 1814 the solfeggio prize. He became a chorus singer and later sang in the provinces with great success, despite many defects in his mezzo voice. He sang in many of Auber's and Hérold's operas, notably Fra Diavolo, Zampa and others, at the Opéra Comique, where he was engaged from 1826 until 1832. Later he appeared at The Hague, as director of the opera, and reappeared at Paris as a singer with Mitchell's company. He made his farewell appearance at a benefit at the Opéra Comique in 1872. He died at Nemours in 1892.

Chopin, Frédéric François. 1809-1849.

He was the greatest genius of the piano who has ever lived, one of the most lovable, interesting and romantic figures in the history of music, and a great lyric composer, who was aptly called by Robert Schumann, "The boldest and proudest poetic spirit of the age." His life was brief, but full of incident and replete with energy and his service to the art of music cannot be too highly estimated. Chopin was a composer for the piano and for the piano alone, and his style is suited to no other instrument. In this he is unique. He was not only a great composer for the piano, but he made most important modifications in that instrument, and realized its possibilities as no one else ever did. He did for the piano what Paganini did for the violin and what Schubert did for song. He stands absolutely alone, and cannot be classified with any other composer.

His music is tinctured through and through with his personality. In it there is an echo of what he felt, loved and suffered. His compositions have been well-called his memoirs and his autobiography. No other poet, for Chopin was as much a poet as he was a musician, has like him embodied in art the romance of the land and the people of Poland, and no other has like him embodied in art the romance of his own life. James Huneker has written of him: "Never so long as the piano remains the piano will Chopin be forgotten. He is as Rubinstein, said, its soul."

Perhaps no musical genius ever lived over whom there has been so much controversy, and about whom so many erroneous statements have been made. "Since 1888," says one biographer, "Much has been written of Chopin and much surmised." His biographers disagree as to dates and important incidents in the life of the composer, and as Chopin wrote few letters and was most reticent even to those nearest and dearest to him, many events said to have transpired in his life cannot be verified. The date of his birth is, to begin with, a matter of dispute. Some authorities declare it took place in 1809, others are equally positive it was 1810. The latter date is inscribed upon the composer's tombstone at Père le Chaise cemetery in Paris, but Prof. Frederick Niecks, whose biography of Chopin is generally conceded to be the best and most authoritative, favors the year 1809 as being the year of the composer's birth. Authorities also differ as to the circumstances of his family,

some saying that they were far from comfortable in his early youth and that Chopin was educated by a Polish prince who befriended him for many years, others that his parents were in easy circumstances and that his father gave him a good education, until he was well along in manhood, and supplied him quite liberally with money.

The most widely-discussed event in his life was his affair with George Sand and a literature has grown out of the controversies regarding their friendship and the woman's influence upon the career of the composer. Various constructions have been put upon their relations, but all the biographers agree as to the disastrous results of this friendship, the severing of which undoubtedly hastened Chopin's death, and very few regard Sand's participation in it as wholly blameless. Half a dozen versions have been given of the scenes which attended Chopin's death, and, to cap the climax of inaccuracies, a false date was placed upon his tombstone. The sadness of the composer's life and his melancholy disposition have been dwelt upon by every biographer, perhaps to an undue extent. That Chopin was of a melancholy nature and that he let his pensive outlook upon life color his music through and through, there is no doubt, for he was a Pole, and his countrymen even dance to music written in a minor key and take all their pleasures sadly. Besides, he was harassed all his life long by ill-health, and he took deeply to heart little troubles and ills and was bruised by trifling vexations and irritations that would not have affected a healthier person. He himself said that his life was an episode without a beginning and with a sad end. But he was not always melancholy and his music is not all sad. It is a mixture of gayety and sadness, for his days were not all gray days and when he was happy he was deliriously so.

Frédéric François Chopin was born at Zelazowawola, Poland (sometimes spelled Zela Zowa Wola), a village belonging to the Countess Skarbek, near Warsaw. His father, Nicholas Chopin, was a French refugee, the natural son of a Polish nobleman who accompanied King Stanislaus to France, taking there the name of Chopin. Nicholas Chopin was born in Nancy, Lorraine, in 1770, and went to Warsaw at the time of the political

disturbances, in 1787. He there became a bookkeeper in a tobacco factory, was afterwards tutor to the son of a Polish nobleman, and took part in the revolution under Kosciusko, fighting for Poland. He finally settled in Zelazowawola and became tutor to the son of the Countess Skarbek, later being professor of French in the Warsaw Lyceum, and finally setting up a private school of his own, which was patronized by the wealthiest families in Warsaw. He also taught French at the School of Artillery and Engineering, and at the Military Elementary School. Nicholas Chopin appears to have been a man of refinement and education, to whom the composer was indebted for many of his lovable traits of character and for much of the aristocratic bearing that always distinguished him. It was while he was in the service of the Countess Skarbek, that Nicholas Chopin met and married, in 1806, Justina Kryzanowska, a Polish woman of poor but noble family, who was possessed of all the womanly virtues. She bore her husband four children, three girls and the boy, Frédéric. Frédéric grew up in an atmosphere of love and refinement, petted and made much of by his sisters, and tenderly cared for and loved by his parents. He was always delicate and, from his earliest years, his health gave his family much concern. Auber, in later years, remarked that Chopin was dying all his life. But in spite of his physical weakness he was, at least in his youth, full of animal spirits and has been described as a mischievous lad, fond of playing pranks on his sisters and companions, and also of a particularly gentle and affectionate disposition. He was naturally bright and quick to learn and a favorite with all his teachers. Some writers have pictured his youth as almost poverty-stricken, but this is disclaimed by those who have looked into the subject, among others, Professor Niecks, who declares that Chopin's childhood was passed in comfort if not in affluence, as befitted the son of a professor enjoying a comfortable income. In all his life Chopin never underwent such privations as fell to the lot of Mozart, Schubert and other musical geniuses.

His fondness for music early asserted itself and his parents wisely let him have his way in this respect. He showed such proficiency that his

father procured for him the best instruction possible in the town, and sent him to study with Adalbert Zywny, a Bohemian musician of the old school, who thoroughly grounded him in the rudiments of music. At nine years of age, Chopin played in public at a concert, and from then on was made much of by the Polish nobility, who looked upon him, if not as a second Mozart, at least as an exceptionally talented boy, worthy of being encouraged. After this he frequently appeared at the houses of the nobility in Warsaw. When he was ten, Chopin composed his first piece of music, a march, which he dedicated to the Russian Grand Duke Constantine, who had it scored for the military band. At twelve he finished his studies with Zywny and entered the Lyceum, where his father was a professor, and there he was taught Latin, French, mathematics and other branches. His father then sent him to the Warsaw Conservatory, where he studied harmony and counterpoint with Joseph Elsner, a rigid disciplinarian, who recognized Chopin's genius and gave him the help and encouragement he needed. Through him the young musician learned to study and to love Bach, playing the compositions of that master with wonderful precision, and profiting so much by the instruction he received that he carried off several prizes while at the Conservatory. Elsner in those days encouraged Chopin to write an opera, not realizing that his talents lay in an entirely different direction. Chopin, in later years, declared that he could have done nothing without Elsner's instruction and encouragement, and was fond of remarking that the veriest idiot could not help but learn something from such men as Zywny and Elsner. In Warsaw, Chopin appeared in public twice, and when he was fifteen wrote, with his sister, a one-act comedy, which was produced by a juvenile company. He found his greatest delight in playing and composing and was happiest when he was studying the works of the great masters, preferably Mozart and Bach. He used to spend half the night practicing and trying out his compositions on the piano which he had in his bedroom.

After finishing his studies at Warsaw, Chopin's father decided it would be well for his son to see a bit of the

world, and therefore, in 1828, he was sent with a friend of the family to Berlin. There he met Mendelssohn, Spontini and Zelter, among other musicians. His letters, some of which are preserved in Karasowski's book, The Life and Letters of Chopin, give interesting glimpses of the life he led in the German capital, the music he heard and the people whom he met. He next visited Vienna, where he was induced to give a concert in 1829, at which he improvised and made a great impression upon the musical critics and the nobility. From Vienna he journeyed to Prague and then on to Dresden and to Posen, where he was entertained by Prince Radziwill, a patron of the arts and a warm friend of the Chopin family, then he returned to Warsaw, but for only a short time. Chopin had grown restless and wished to see more of the world. He set out again from Warsaw in 1830 and was never to return. It is related that just before his departure, Elsner, his old teacher, and the pupils of the Conservatory sang a cantata, composed for the occasion, and presented him with a silver cup filled with Polish earth, which was destined to be sprinkled upon the coffin of the composer eighteen years later as he was laid to rest in a Paris cemetery.

Chopin went to Vienna from Warsaw, but his former successes had by this time been forgotten ("there were no newspaper articles or press agents to keep him before the public," says one biographer), and he was so discouraged and disheartened by the cold reception he received and the fact that the music publishers would have none of his music, that he thought seriously of going to Italy and friends even gave him letters of introduction which he was fated never to use. In Vienna he played at two concerts, but his reception was not warranted to encourage him, so he wrote to his father for the necessary funds, and started for Paris, stopping off at Munich, where he made his first and last appearance before a German audience. In 1831, Chopin reached the French capital, at a time when opera was in its glory, when literature as well as art was at full flower and also at a time of revolution. In Paris, Chopin's artistic career may be said to have begun, and there he spent his happiest as well as his most miserable

days. One of the first things he did was to seek out Kalkbrenner, who was then the most famous pianist in Paris. He found fault with Chopin's playing and would consent to become his teacher only on condition that Chopin would remain with him three years. The young musician hesitated, feeling that this was too long a time to give to his studies and finally wrote to Elsner, who urged him not to become a pupil of Kalkbrenner's lest he destroy his individuality, in which Elsner, at least, had the greatest faith. Chopin gave his first concert, in Paris, in 1832, but it was a failure financially, although many of the prominent musicians, including Mendelssohn, were present and praised him. The following May he gave his second concert, but it was not successful, and as Chopin was deplorably in need of money, he grew greatly discouraged. In letters to friends he confessed that he was deeply dejected, because he felt himself to be a burden to his father. He talked about emigrating to America and was prevented from so doing only by a chance meeting with Prince Radziwill who took him to the house of the wealthy Rothschilds in Paris, where his playing captivated his auditors, and secured for him several paying pupils. From that time on it was to be plain sailing so far as recognition of his talents was concerned. Pupils flocked to him, among them many noble ladies and gentlemen; he was besieged with offers from managers of concerts and invitations without number found their way to him from his wealthy patrons. He was heard much in public and at private houses. In short, Chopin was the vogue, and threatened to dislodge even Liszt, who was then the idol of Parisian society. He took part that year with Hiller and Liszt in a performance of Bach's concerto for three harpsichords, played on piano, and his appearances were frequent and successful. He was gradually winning his way with his compositions and by 1835 was teaching, making many friends, and enjoying life in his quiet way. During the summer of 1835 he visited his parents, who were staying at Carlsbad, and then went to Dresden and to Leipsic with Hiller, where he renewed his acquaintance with Mendelssohn, and through him met Robert Schumann, and Clara Wieck, who was later to become Schumann's wife. Schumann was the first of the Germans to estimate Chopin at his true worth. He called attention to the compositions of the Pole, and to their excellence in the since oft-quoted words: "Hats off, gentlemen; a genius." In that year Chopin made the acquaintance of John, usually known as "Russian" Field, whose invention, the nocturne, Chopin so elaborated and improved upon as to make his own. Field disliked Chopin and belittled his talents. In later years the latter was often asked if he had been a pupil of Field, because of their similarity of style.

On his return to Paris, the composer became the center of an artistic circle, which included Cherubini, Bellini, Berlioz, Meyerbeer, Liszt, who became one of the most ardent and loyal of his admirers, and in later years his devoted friend; the painter, Delacroix; Heine, the poet; Balzac and others. The following year (1837) Chopin visited Marienbad and went to London where he stayed incognito and neither received nor paid visits because of the condition of his health, which was gradually growing worse. There the first symptoms of the disease, which finally carried him off, asserted themselves. He played at the house of James Broadwood, in London, but appeared nowhere else, and it is probable that his visit to London was for the purpose of seeking a physician's advice. Chopin's public appearances were now becoming fewer and fewer. He loved the intimacy of the private salon; among the friends he was fond of but disliked playing in public, saying the audiences "stifled and suffocated" him, and that he could never do his best under those conditions.

On his return to Paris from London, Chopin met George Sand (Mme. Aurore Dudevant), then at the height of her fame and the leading literary woman in Paris, who shared with Victor Hugo the honor of preeminence in French letters. She was a woman who challenged the attention of the world, as much by the irregularities of her private life as by her literary genius. She dominated Chopin's life after they became friends, and her influence upon his career was most marked. The story of this attachment has been told by Taine, Henry Janes, W. H. Hadow,

James Huneker and numerous others and has been touched upon in all the biographies of the composer and the writer. Chopin seems to have had other love affairs, it being said of him that he was in the habit of falling in and out of love all the time. In his early days in Warsaw the composer had met and loved Constantia Gladkowska, or Gladowska, a pupil of the Warsaw Conservatory, but he is said never to have let her know of his affection, although she inspired him to write the adagio of the concerto in F minor and the valse in D flat. She sang at one of his concerts in Warsaw and later went on the operatic stage. Later she married and Chopin appears to have dropped her from his mind. His second affair of the heart took place in 1836, when he visited Dresden and there met Marie Wodzinski, whose brothers had been pupils at his father's school in Warsaw. Marie is said by Karasowski to have reciprocated Chopin's love and desired to marry him, but was debarred from doing so by her parents, who wished her to wed a man richer in the world's goods. The following year she married the son of Chopin's godfather, the man for whom Chopin had been named, Count Frédéric Skarbek, and after a time she vanished into obscurity. George Sand was the third and last of Chopin's love affairs. She has been variously described. Professor Niecks pictured her as a female Don Juan, and as a pen painter of fallen and defiled natures. Hadden calls her a cormorant, even while admitting that she nursed and cared for Chopin in his illness as his mother might; while on the other hand, Elizabeth Barrett Browning, George Eliot and W. H. Hadow, (apparently her only apologist among the opposite sex), called her good and great and described her affection for Chopin as maternal and nothing more. Mme. Sand had had many lovers before Chopin came into her life; Alfred de Musset, Delacroix the painter, Jules Sandeau, (in conjunction with whom she had written her first book, Rose et Blanche), Franz Liszt and others, and on account of most of these "affairs," after their termination, sooner or later found their way into her novels. Chopin was destined, if the gossips of the time were to be believed, to go the way of all the rest. According to Liszt and Mme.

Sand herself, the meeting took place at the apartment of Chopin, through Liszt, who brought the novelist to call. Chopin is said to have disliked her at first and even wrote to his parents of meeting the great novelist and of not being attracted to her. Sand was unconventional, eccentric in dress and brusque in manner. She was fond of smoking cigars and had none of the social graces, preferring to lapse into absolute silence if not particularly interested in the person who was talking to her. She was many years older than Chopin, a divorced woman with two children, a son and daughter. She overcome all of Chopin's prejudices, however, as she had those of others, and there is every reason to believe that he grew to love her as he never loved anyone else. Shortly after the meeting, about 1837, Chopin being in feeble health, visited the novelist at her country home at Nohant, where she was in the habit of passing several months each year. Here she nursed and cared for him until he grew better. Bronchitis having developed the following year, Mme. Sand arranged for him to accompany her and her son and daughter to the island of Majorca in Spain to pass the winter. Sand is said to have decided upon the trip, "Chopin dreading to leave Paris, as every change was a terrible event in his life." Mme. Sand gives an account of the sojourn in her little book, A Winter in Majorca, which has been translated into English. For a time life ran smoothly enough and Chopin apparently showed signs of improvement, but after the wet season had set in his health grew worse, he suffered from hemorrhages, and the climate and the strange people fretted him continually. The natives drove "that consumptive person," as they called him, from the villa, which the party had rented and they were obliged to take up their abode in a disused Carthusian monastery on the outskirts of the town. Here the discomforts were so many that life became unbearable. Chopin made a "detestable invalid," said Sand; but here he wrote some of his most beautiful compositions, among others the preludes, which Rubinstein called "the very pearls of Chopin's work," in which is to be found such a combination of sweetness and strength, that Robert Schumann described them as "canons buried in flowers." The

party finally left the island, making short stops at Barcelona and at Genoa, and then returning to Paris. For several years the friendship between the two continued, Chopin passing a part of every summer at Nohant with Mme. Sand and her family, and the winters in Paris with her. He was prosperous and happy, was teaching music and his compositions were beginning to meet with the appreciation that they deserved. In 1846, the rupture of the friendship, which Professor Niecks calls the catastrophe of Chopin's life, occurred and he was never the same afterward. No one appears to have been taken into the confidence of either as to the cause, although many conjectures were made. By some, Chopin is said to have displeased Sand by receiving her daughter and the husband she had married against her mother's wishes. Others declare Sand was tired of playing nurse to an irritable invalid, and that she gave that as an excuse to rid herself of Chopin. Still others see in Sand's book, Lucrezia Floriani, published that year, and in which she is said to have caricatured Chopin in the role of Prince Karol, the cause of the severence of the friendship. But whatever the cause, it was final. They met but once afterward, and then Chopin coldly repulsed Sand's attempts at a reconciliation. While the novelist has been criticized for her heartless treatment of Chopin, all are agreed that by the care and affection that she brought him at a time when he was sadly in need of both, she probably prolonged his life for several years. His was a nature that was dependent upon sympathy and affection, and for a time at least as a member of Mme. Sand's household, he received both. The novelist denied that the separation had come about through her, and she likewise denied that she had had the composer in mind when she described the character of Prince Karol in her book. The sympathies of mutual friends were wholly with the composer, however, because it was not Sand's first offense at "making copy" out of her love affairs, when she was through with the victim.

After the quarrel, Chopin's health grew rapidly worse, and although he continued to give lessons and appear occasionally in public, his friends all realized that the end was not far off.

He grew more and more irritable and had frequent quarrels with those whom he loved the best, the most serious one of all with Liszt, which was never made up.

In 1847 his last composition was published, the sonata for piano and cello in G minor and his last concert in Paris took place, when he played with Alard and Franchomme, the cellist, in 1848. In that year the revolution drove him along with others from the French capital and he went to England. The condition of the composer's health was at this time most pitiable. He was suffering not only bodily pain, but was in the deepest dejection of spirit. Those last days in London, while he was in the throes of consumption, were a torture to him. The climate irritated his complaint and the people wearied him by their unremitting attentions and the hospitality they fairly forced upon him, when he longed only for rest and quiet. He was dragged about to receptions and musicales and asked to play, when he was often so weak that he had to be carried into the concert-room. He was presented to the Queen, appeared at many of the fashionable houses in London, Manchester and Edinburgh, and stayed for a time at the castle of friends in Scotland, giving concerts in several English and Scotch cities. The last concert he ever gave was in aid of the Polish refugees in London. He was in the last stages of decline when he left that city early in October, 1849, for Paris. He was now no longer able to teach, and as he had never saved any money in his days of plenty, was sadly in need of funds. Friends ralled to his aid and his "good Scots ladies," who had so wearied him with their attentions, saw to it that his last days were made comfortable. A Miss Sterling, whose family he had visited in Scotland and who was one of his pupils, sent him a large gift of money, more than enough for his needs. It was she who bought all of the composer's belongings, including his piano, at a public auction after his death. These were burned along with many of his letters during the sacking of Warsaw, in 1863, when the soldiers made a bonfire of the collection.

As death approached Chopin was not alone. His sister and her family had come from Poland to be with

him, his friend and pupil, Gutmann, Solange, the daughter of George Sand, and the Countess Delphine Potocka, to whom he had dedicated one of the loveliest of his waltzes, were near him in his last hours. George Sand called to see him, but was denied admission, his friends fearing the excitement of seeing her might add to his distress. As the end approached, Chopin received the sacraments and, according to Liszt, the Countess Potocka sang at his deathbed the famous canticle to the Virgin, which had once saved the life of Stradella. Professor Niecks declares it was a psalm by Marcello, while Franchomme insisted it was an air from one of Bellini's operas, of which the composer was especially fond. Chopin expired in the arms of his pupil, Gutmann, Oct. 17, 1849, "dying," said Liszt "as he had lived—loving."

He was buried from the Church of the Madeleine, in Paris, with pomp and ceremony. Mozart's requiem was sung at his funeral by Lablache, the famous tenor, and after his body had been assigned to the grave, the cup of Polish earth which had been given him so many years before was sprinkled upon the casket. He was laid to rest, at his own request, between the graves of Cherubini and Bellini at Père le Chaise. His heart was taken back to Warsaw, where it is preserved in the Church of the Holy Cross. His tomb in Paris is marked by a monument, raised by popular subscription, and designed by George Sand's son-in-law, M. Clèsinger. Chopin's mother and two of his sisters survived him many years. The woman to whom Chopin was indebted for much of his happiness and who was responsible for a great deal of his misery has summed up his worth as a composer thus:

"His genius has never been surpassed in the depth and fulness of sentiment and emotion. He has made an instrument speak the language of the infinite. He preserved an individuality even more powerful than that of Sebastian Bach, more exquisite than that of Beethoven, more dramatic than that of Weber . . . He combines the three and is himself. Mozart alone is superior, because Mozart had the calm of health and consequently the fulness of life."

No music is better known to both musician and amateur, than Chopin's

music, and yet it baffles analysis. He was not governed by the ordinary conventions of harmony and counterpoint and yet his works have beauty and finish, are fanciful, tender, imaginative to the border of the fantastic, and abound in poetry and sentiment. Chopin is essentially a musician of the moderns, and no compositions except the sonatas of Beethoven, can equal in interest his études, nocturnes, impromptus, mazurkas and polonaises. In his own sphere of music he is quite as original, revolutionary and epoch-making as Wagner himself, although it is only in recent years that Chopin has been placed where he belongs, in the front rank of composers, side by side with Bach, Beethoven and Wagner. He was a musician of sound training, who gave of the best that was in him to the work that he did in the field that he had chosen, and he was content to leave the larger forms of composition to other hands. Chopin loved the Polish melodies, and was much influenced by them. The popular music of his country is founded on dance forms and dance rhythms, as one writer had pointed out, and more than a quarter of Chopin's compositions are made up of dance forms. Into his music he often introduced these national airs, which are of a wild, plaintive character, and which have led people to describe hs music as a mingling of the gay and the sad, the tender and the debonair. Chopin revived the old Polish dance, the Polonaise, which is the court dance of his countrymen, and gave in it a glowng picture of Poland, her past glory and her long-hoped-for regeneration. His music is sometimes morbidly intense and passionate, full of pain and desolation, "with a taint of the tomb about it," at other times vivacious and gay. In short, his whole emotional life is mirrored in his music. He wrote a good deal of his music in clusters, which included nocturnes, concert studies, mazurkas, polonaises, waltzes, sonatas, ballades, fantasies, Polish songs and variations on Polish airs, rondos, trios, scherzos, and many other works, all of which as one writer has expressed it "are for stronger hands than his."

During the composer's life his published works were sixty-eight in number, four being without opus numbers. After his death, ten more works were added that had no opus numbers, in

cluding seventeen Polish songs, six mazurkas and several other pieces, making in all nearly one hundred compositions. The earliest work of which there is any mention is the march, before referred to, which he composed when he was ten and dedicated to the Grand Duke Constantine. The next was a rondo for piano, written in 1825, when the composer was sixteen. In 1828 was published his B Flat Minor sonata, called by Liszt, his greatest work, and in which occurs the funeral march which has since become one of the most popular of his compositions. In 1830 appeared his famous variations for the piano with orchestral accompaniment, and among his earlier works were two concertos and the berceuse, a cradle song of wonderful beauty, called by Dumas, the younger, "muted music."

Chopin's nocturnes are more generally admired than any of his works, and with them his name is indissolubly linked. From John Field, the inventor of the form, he undoubtedly obtained some of his ideas, but Chopin's nocturnes are far more beautiful and more elaborate, with a mysterious poetic beauty all their own. The polonaise and the mazurka, the principal Polish dances, became in Chopin's hands, expressions of the national spirit and character of the country which he loved, and these two forms are the most characteristically Polish of any of his works. Huneker calls the mazurkas the dances of the soul, and next to the nocturnes they are the best known of Chopin's works. The framework of the form the composer appropriated from the national dance. The preludes, most of which were written during the composer's sojourn on the island of Majorca, have won for him more praise, perhaps, than any of his works, and all musicians are of the one opinion, that had Chopin written nothing else he still would have been entitled to rank as a genius. To the waltz, which had been raised from the level of a common dance tune by Weber and Schubert, Chopin gave the dignity of an art-form, and in all his works the composer kept away from the ordinary and the hackneyed, giving forth compositions only of beauty, originality, grace and nobility, expressions of his inner life.

As a pianist Chopin was noted for an exquisite grace, a delicate touch

and a wonderful depth of sentiment and expression. He had no fiery brilliancy or powerfulness of touch, because his physical condition debarred him from every bodily exertion. He was never a virtuoso in the ordinary sense, and was seriously restricted always by a lack of strength, yet at times he electrified his hearers by the volume of sound his feeble fingers could evoke from the instrument. He was a student of Bach and when practicing for his recitals, he played, said his friends, not Chopin, but Bach over and over and over again.

He never played his compositions twice alike and his execution was said to be the despair and the delight of his hearers. His playing was distinguished by many embellishments and refinements, and he discarded the rigidity of the hand in favor of absolute elasticity.

Chopin had several pupils, but none of them ever attained to any great degree of prominence as performers. The career of Filtsch, the brightest and most promising of all, was cut short by death, when he was thirteen. Of him, Liszt once remarked that when Filtsch made his debut he would retire, because he could never compete with the lad. Chopin's other pupils were Gutmann, Lysberg, Mikuli, Telefsen, George Mathias, and Princess Radziwill, who became under his instruction, an expert pianist, and often appeared in recitals with Liszt and other musicians. His English pupils were Lindsey Sloper and Brinley Richards. Chopin started a method for the piano, but he never lived to finish it.

Chopin has been compared by some writers to Heine, the German poet. James Huneker compares him with Edgar Allen Poe, because "both were morbid, neurotic wraiths of genius," who were "foredoomed to unhappiness and supped their fill of misery." Henry F. Chorley described him as "pale, thin and profoundly melancholy" in appearance and said his touch had in it all the delicacy of a woman's. According to Nieck's biography, Chopin was slender of build, not above medium height, with delicately formed hands, long silky hair, intelligent brown eyes, and a curved aquiline nose, while the melancholy aspect of his face was often relieved by a sweet and gracious smile. He

was a man of refined sensibilities and detested vulgarity in every form. He liked fine clothes, was immaculate about his personal appearance, was fond of flowers and loved to have his apartments dainty and furnished in a tasteful and artistic manner. He was devotedly attached to his family, was an ardent patriot always, and while he loved Paris and his friends there, Poland and her wrongs were never long out of his mind. He worked hard at his compositions, laboring long and painstaking over them and literally burning away his slight frame for his art. He was good hearted and liberal and was always assisting his needy countrymen, making many gifts to his friends and often giving lessons free. Poetic distinction, exquisite refinement and a noble bearing are the characteristics apparent in all the portraits of Chopin. Charles K. Salaman in speaking of the composer as "great and lovable in disposition, an inspired composer and an enchanting pianist," only echoed what was said by all who knew him, for his great genius was equaled only by his lovable, unselfish disposition, his remarkable modesty of speech and bearing, and his gentle and gracious manner.

BIBLIOGRAPHY.

Hadden, J. C. — Chopin.
Hadow, W. H. — Studies in Modern Music. Second Ser. (Article on Chopin.)
Huneker, James — Chopin; The Man and his Music.
Mezzotints in Modern Music (The Greater Chopin).
Karasowski, Moritz — Frédéric Chopin; His Life, Letters and Works. 2 vols.
Liszt, Franz — Life of Chopin.
Niecks, Frederick — Frédéric Chopin as a Man and Musician. 2 vols.
Oldmeadow, E. J. — Chopin.

Chorley, Henry Fothergill. 1808-1872.

Born at Blackley Hurst, Lancashire, England. He was intended by his parents for a mercantile career, but throughout a long life was successfully a dramatist, translator, art critic, novelist and journalist and wrote much that is authoritative and valuable on music and its history. From 1833 to 1871 he was the musical critic of the London Athenæum, was always a great traveler and intimate with most of the musical celebrities of his day. He was distinguished for being absolutely honest in his criticisms. He was opposed strenuously to recent and "advanced" composers and to the day of his death could see no merit or beauty in the works of Schumann. In the letters of Mendelssohn he is mentioned in terms of admiration more than once, and he won the esteem and affection of many other men and women in literary and artistic circles. Among his most celebrated works are National Music of the World, Modern German Music, Handel Studies, and others. He also translated several operas, notably Gounod's Faust, Hérold's Zampa, and Mendelssohn's Son and Stranger. A many-sided man, who did too many things well to attain any great fame in one particular field; his musical writings have great literary value.

Choron (shô-rôn), Alexander, Étienne. 1772-1834.

Born at Caen, France. He was the founder of a famous school of music in Paris which was supported by the government from 1824 to 1830, was a composer of ability and exerted a good influence on the music of his country. He was a scholar before taking up music and received instruction from Roze, Bonesi, and other Italian professors. He became, in 1805, a music publisher and published the works of famous Italian and German masters and also a work of his own, at great expense, which contained among other things a new system of harmony of his own. He also published a Dictionary of Musicians, in Paris in 1810. Was appointed director of the Académie royale de musique in 1816. His subsidy was so reduced by the Revolution of 1830, that he could not carry out his plans and his premature death is ascribed by Grove to disappointment and the difficulties encountered after the death of Charles X. Among his compositions are a mass for three voices; Stabat Mater for three voices; hymns, psalms, and vocal pieces for church; and his song La Sentinelle is still popular and often introduced in French plays. He also left numerous translations, treatises on music, besides his manuels and encyclopedias and essays.

Chrysander (krē-zänt-ĕr), Friedrich. 1826-1901.

Eminent German writer on music, who devoted his life to the study of Handel, edited the complete works of that master and wrote a memorable biography of the great composer. He was born at Lübthee, Mecklemburg, Germany, studied philosophy at the University of Rostock and after a long period spent in England settled at Bergedorf, near Hamburg. His zealous study of the life and works of Handel was carried on at the cost of infinite labor. The biography is a monument to the author's exhaustive research and exactitude. On the critical side the work is not so highly valued, the biographer carried away by enthusiasm for his subject, showing prejudice for masters of the modern school and underrating those preceding Handel. From 1865 to 1871, and from 1875 to 1882, Dr. Chrysander was editor of the Allgemeine Musikalische Zeitung of Leipsic. Of his other work mention should be made of the two treatises, Über die Molltonart in Volksgesängen and Über das Oratorium; and excellent editions of Bach's Klavierwerke. He also published a collection called Denkmäler der Tonkunst. Of Dr. Chrysander's service as editor of the complete works of Bach, Grove says: "His laborious collations of the original manuscripts and editions, his astonishing familiarity with the most minute details, and his indefatigable industry, combine to make this edition of the highest importance, at once worthy of the genius of Handel and honorable to the author."

Cimarosa (chē-mä-rō'-sä), Domenico. 1749-1801.

One of the most celebrated of Italian composers. He was born at Aversa, near Naples, was a son of parents in humble circumstances and orphaned at an early age. He received his first musical instruction from Polcano, the organist of the monastery where he was a charity pupil. His talent early manifested itself and, in 1761, he obtained a free scholarship in the Conservatory of Naples, which school he attended eleven years, acquiring a thorough knowledge of the Italian masters. In 1772 he produced his first opera in Naples and it immediately gave him an important place among the composers. For eight years he lived alternately at Rome and Naples, composing in that time about twenty operas, which were performed in various cities in Italy. Cimarosa was invited by Catherine II. of Russia to St. Petersburg, as chamber composer, where he made great progress in his musical studies. The rigors of the Russian climate, however, forced him to leave the court of the Empress, and some years later at the invitation of Leopold II. he succeeded Salieri as court chapelmaster at Vienna. It was here that he composed his most celebrated work, Il Matrimonio Segreto, which is the only work by which he is known at present. In 1793, after the death of Leopold, he returned to Naples, where he was appointed chapelmaster to the King and teacher to the Princesses. Here he was received with every kindness, but his last days were anything but tranquil. Because of taking part openly in the Neopolitan revolutionary demonstration, on the entrance of the French army into the city he was imprisoned and sentenced to death, but King Ferdinand was prevailed upon to commute it to banishment. Cimarosa set out for St. Petersburg, but before he could reach his destination he died at Venice. At the time of his death he was at work on an opera, Artemesia. Opera seems to have been his forte, although he wrote other music. In twenty-nine years he wrote eighty operas, and excelled in representing a merry vivacity which distinguishes the genuine Italian opera buffa. Beside his operas, he composed oratorios, cantatas, psalms, motets, and much church music, principally masses, which were much admired and often sung. A bust of Cimarosa by Canova was placed in the Pantheon at Rome.

*** Claassen (kläs-sĕn), Arthur. 1859-**

He stands pre-eminent in the United States among conductors of male-chorus singing societies, being at present the conductor of the Arion Singing Society of Brooklyn, N. Y. He was born at Stargard, Prussia, and studied at Weimar under Müller-Hartung and other well-known teachers. He came to America upon the recommendation of Dr. Leopold Damrosch in 1884, to become conductor of the Eichenkranz Society, holding this post for a number of

years. In 1890 he was made conductor of the Arion Singing Society of Brooklyn, one of the leading organizations of its kind in this country. Claassen also became conductor of the Liederkranz Society of New York, as successor to Heinrich Zoellner, and he has also acted as conductor at various theatres in Germany. The Arion Society under Mr. Claassen won first prize at the Newark, New York, and Baltimore Saengerfests and at the World's Fairs at Chicago and at St. Louis. It is to tour Germany the summer of 1908. Mr. Claassen has also been festival conductor, in addition to his other duties, of the New York, Brooklyn and Philadelphia Saengerfests. His compositions attracted the attention of Liszt while Claassen was a student at Weimar and the great master gave him every encouragement. He has written much for the male-chorus; made many beautiful adaptations; composed a number of symphonic poems for orchestra; a mass and many songs and piano pieces. Under his baton have been given such important works as Wagner's Love-feast of the Apostles; music to Mendelssohn's Midsummer Night's Dream; Œdipus in Colonos; Antigone; and Bruch's Frithjof, also a number of noted German operas. Mr. Claassen was accorded a special audience with the Emperor of Germany, in 1900, in recognition of his services on behalf of the German Maennergesang in America. He is an honorary member of many of the societies of Germany and other cities in Europe as well as being highly regarded as a conductor in the United States.

*** Clark, Charles W. 1865-**

Contemporary American singer, who has won distinction in oratorio and concert fields. He was born at Van Wert, Ohio. In 1887 he studied in Chicago under Mr. Frederick Root, and afterward made extended tours throughout the United States, singing in concert and oratorio. Annual visits abroad were indulged in during this period, some instruction being received of George Henschel in London and Gura in Munich. He made his first public appearance in London, with the London Philharmonic Society, in 1897. He has toured several seasons in Italy, France, Germany and England, the latter country having proven his broadest field. Under Richter, he sings frequently in Wagnerian roles. In 1902 he took up his residence in Paris, and in 1903 appeared at the Paris Conservatory concerts — the first American soloist in the seventy years' history of these concerts. Since his first appearance, he has sung at the Conservatory concerts each succeeding season, in Paris appearing also with the Philharmonic Society and the Cologne Orchestra. He returned to America for the seasons of 1905-1906 and 1907-1908. Mr. Clark possesses a barytone voice of wide range, his work is individual, and the enviable success met with abroad has been won by unaided effort. He is also very successful as a teacher.

Clark, Rev. Frederick Scotson. 1840-1883.

Born in London and received his earliest musical education from his mother, who had been a pupil of Chopin. He studied piano and harmony under Sargant, the organist at Notre Dame, in Paris, was the founder of the London Organ School and, in 1878 was the representative English organist at the Paris Exposition. He composed numerous pieces for the organ, many sacred songs and is the author as well of many works for the piano. He works have always enjoyed a wide popularity.

Clarke, Hugh Archibald. 1839-

He was born of Scottish parents in Toronto, Canada, but having lived most of his life in Philadelphia, he is generally classed with American composers. He gained great fame as a teacher and was considered one of the most learned harmonists in America. He studied the organ with his father, J. C. Clarke, who was a graduate of the Oxford Musical School and a professor in the Upper Canada University. In 1859, young Clarke went to Philadelphia, where he taught and composed and where for fifteen years he held the position of professor of the theory of music in the University of Pennsylvania, from which, in 1886, he received the degree of Doctor of Music. While there he taught a number of pupils who became eminent, among them William W. Gilchrist. For several years Dr. Clarke was the leader of the Abt Male Singing Society of

Philadelphia, which was disbanded in 1876. He has written the overture and choruses to Aristophenes' Acharinaus, produced, in 1886, by students of the University of Pennsylvania, one of the few times when a revival of Greek comedy was attempted in this country. Dr. Clarke received praise not only from musicians for this work, but from Greek scholars, as well, for the perfect adaptation of the music to the metres of Aristophenes. His oratorio, Jerusalem, was given in Philadelphia by the Philadelphia Chorus, under the leadership of Dr. Gilchrist, in 1891, with great success. He also wrote much music for the piano and many songs. In manuscript are several cantatas, with orchestral accompaniments; choruses for male voices; and two sonatas for piano and violin; also some church music. Dr. Clarke is the author of a treatise on harmony and instruction books for piano and organ, and has also translated German poetry into English verse, including a rendering into blank verse of the well-known German drama, Harold, by Ernst von Wildenbruch. He has also lectured in the University Extension courses on the art of music.

Clarke, James Hamilton Smee. 1840-

He was born in Birmingham, England. Is a dramatic composer, chiefly self-taught. Has been organist successively at Birmingham, Dublin, Belfast, Oxford, London and other cities. Traveled as conductor of the Carlotta Patti concert troupe, in 1873, and with a company performing The Sorcerer. In 1878, was leader of the Opéra Comique in London and musical director of the Lyceum Theatre. Among his works are overtures to Hamlet, Rob Roy, Lady of Lyons, and Corsican Brothers; several operettas; a sacred cantata; symphonies; concertos; organ music; part-songs and much sacred music. While director of the Lyceum, he wrote overtures and incidental music, for several plays revived by Sir Henry Irving, among them The Iron Chest; overture and masque music for the Merchant of Venice; and overture, and masque music, choruses, march dirge and incidental music for The Cup, a tragedy by Tennyson; and produced by Irving at the Lyceum in 1881.

Clarke, Jeremiah. 1670-1707.

A composer and organist, who was born in London and studied under Blow as a chorister in the Chapel Royal. From 1692 to 1695 he was organist at Winchester College, and was organist and vicar-choral of St. Paul's, also joint organist of the Chapel Royal with Croft, in 1704. He committed suicide by shooting himself in St. Paul's churchyard, London. Clarke is best remembered for a few of his anthems and the psalm tune St. Magnus. His dramatic music has been almost entirely forgotten and none of his secular music is heard now. He wrote the music to several plays, a cantata, The Assumption; and ten songs, and is the author of a text book, Lessons on the Harpsichord.

Clay, Frederick. 1840-1889.

A musician of refined and undoubted talent, who was born of English parents in Paris. His father was James Clay, a member of parliament for Hull and a famous whist player and author of a treatise on the game. Young Clay pursued his studies under Molique at Paris and later under Hauptmann at Leipsic. Later he held a post in the treasury department for a short time and also resided in London as a teacher and composer. As early as 1862 he had written a light musical work for the stage, entitled Love in a Cottage, which was received with marked favor. It was followed by a number of others, among them, Ages Ago and Happy Arcadia, with the libretto by William S. Gilbert, later the collaborator with Sir Arthur Sullivan in the Gilbert and Sullivan operettas. Clay wrote almost exclusively for the stage and among his works are fourteen operas and operettas; the cantatas, Knights of the Cross and Lalla Rookh, in which appeared his best known composition, I'll Sing Thee Songs of Araby, and which was produced, with great success, at the Brighton Festival in 1877. Among his operas are The Merry Duchess, produced at the Royalty Theatre, in 1883, and The Golden Ring, brought out at the Alhambra Theatre in the same city the same year. In his later years, Clay built on the Sullivan models. He it was who introduced Gilbert and Sullivan, and of him the latter said; "Clay

shows a natural gift of graceful melody and a feeling for rich, harmonic coloring." He wrote many songs; and part-songs; and the music to Shakespeare's Twelfth Night. Among his best known songs are She Wandered Down the Mountain Side; The Sands o' Dee; and Long Ago.

Clement, Franz. 1780-1842.

A great violin-player and composer, who was born in Vienna, and who studied music under his father and Kurzweil. It is said he began to play the violin at the age of four years and his debut was made in 1789, when he was nine years old, at a concert in the Imperial Opera House, Vienna. He traveled through Europe, in concert and appeared with success, in 1790, in London, where some of his concerts were conducted by Haydn and Salomon. He was solo violinist to the Emperor of Austria, in 1802, and was conductor of a theatre in Vienna from 1802 until 1811. The following year he began a series of concert tours through Germany and Russia and, from 1821, was on tour as conductor with Catalani, the famous singer. Clement wrote violin concertos and an opera, besides several minor pieces for violin. He was considered a violinist of great refinement and held a high position on the continent as a performer. For him Beethoven wrote his great violin concerto, which is preserved in the Imperial Library at Vienna, and Clement was the first to play it in public. He published twenty-five concertinos, six concertos, and twelve studies for the violin; three overtures for orchestra; an opera and the music for a melodrama, besides numerous smaller pieces. His music is never heard today.

Clementi (klā-mĕn'-te), Muzio. 1752-1832.

He was the first of the great virtuosos, who were considered distinctively composers for the players on the piano and he has been called, "the Columbus," in the domain of piano-playing and composition and was the father of the school of modern piano technique. Has likewise been called, "the father of the sonata." Born at Rome, He was the son of a silversmith and early showed a taste for music, which highly pleased his father, who was himself an amateur musician of no mean

ability. His father induced Buroni, the choirmaster of a Roman church, to instruct his son in music, and he taught the boy singing and thorough-bass. In 1759, Buroni procured lessons for him from the organist Cordicelli and at this time he was being instructed in counterpoint by Carpain and in singing by Santarelli. At the age of nine the boy applied for and obtained the position of organist in a church. At fourteen he had composed several works, among them a mass for four voices and chorus, which was publicly performed and attracted much notice. The turning-point in his career came, in 1767, when an English gentleman of means, Peter Beckford, induced Clementi's father to allow him to take charge of the boy's education. At the country home of Beckford in Dorsetshire, he studied not only music but the languages and literature as well and soon became an adept at musical composition and so distinguished himself for his other accomplishments that, when he made his appearance in London, he was made much of by the most eminent men and women in social and artistic circles. About 1773 he obtained the position of conductor of the Italian Opera, which he filled for three or four years. He also visited Strasburg, Munich and Vienna, where he met Haydn and Mozart, and his association with these musicians was of the greatest benefit to him. He took part with Mozart in a competition of playing and improvising, which was instituted by the Emperor Joseph II., and on this occasion played his sonata in B flat, the opening of the first movement of which is said to have been made use of later by Mozart in The Magic Flute. Clementi greatly admired the composer, but Mozart was not so generous and often spoke slightingly of Clementi and his work. From 1782 until 1802, except for his concert tours, Clementi spent all of his time in England as conductor, virtuoso and teacher. Meyerbeer was his pupil at one time, and he was also the instructor of John B. Cramer and John Field, who soon took rank among the first pianists in Europe. During Clementi's tour of France he was cordially received by Marie Antoinette and the court and there made the acquaintance of Gluck, who admired him greatly. He also met Viotti. After

returning to England, he became a member of a firm of piano makers, which for many years bore his name and is now known as Collard's, and ultimately, in spite of losses by fire, he made a large fortune. He spent a great deal of time and money on improving the piano, and after his fortune was made, spent all his leisure moments composing. He wrote symphonies for the Philharmonic Society; many piano pieces; and completed a series of one hundred studies entitled Gradus ad Parnassum, upon which to this day the art of solid piano-playing rests. He likewise left upward of one hundred sonatas, fugues, variations and waltzes. His works are declared by musicians to be indispensable to pianists and must always remain so, although they are noted more for their technical excellence than for their musical feeling. Beethoven is declared to have been deeply indebted to Clementi and to have esteemed his works as highly conducive to good piano-playing. Clementi was married three times. He lived to be eighty and was honored at his death by a public funeral, when his remains were placed in Westminster Abbey.

Cliffe, Frederick. 1857-

Pianist and composer, who was born at Low Moor, Yorkshire, England, and as a child gained a local reputation as a pianist and organist. At eleven, he was organist at the Wyke Parish Church, and at sixteen appeared as organist to the Bradford Festival Choral Society. About this time he also began to attract attention by his voice. In 1876 he was elected to a scholarship in the National Training School for Musicians, and after graduating became pianist and accompanist on various concert tours. He played at the Promenade concerts at Covent Garden, in 1882, and when the Royal College of Music was opened the next year he received the appointment of professor of piano at that institution. He was organist to the Bach choir from 1888 until 1894 and of the Italian Opera at Drury Lane, Her Majesty's and Covent Garden about the same time. After about twenty years' service in various capacities he retired in 1889. Cliffe came into notice as a composer with a symphony in C minor produced at Crystal Palace in 1889, and

the next year composed an orchestral picture, entitled Clouds and Sunshine, which was produced by the Philharmonic Society and attracted considerable notice. The Triumph of Alcestis, a scena for contralto and orchestra written for the Norwich Festival, was also an ambitious composition. For the Leeds Festival, of 1892, he wrote a second symphony, A Summer Night, and a violin concerto for the Norwich Festival of 1896, His compositions have won him the praise and esteem of musicians because of their general excellence. He was appointed examiner for the Association Board of the Royal Academy of Music and the Royal College of Music, London, and for them toured Australia in 1898 and in 1900. In 1903 he visited South Africa.

Coerne (kĕr'-nĕ), Louis Adolphe. 1870-

A noted American composer, organist and conductor, who was born in Newark, N. J., and studied from his sixth until his tenth year at Stuttgart and Paris. Returning to America, he devoted himself to the study of music under American teachers, and after entering Harvard was a pupil in harmony and composition of John Knowles Paine. He studied the violin under Kneisel, in 1890, and shortly after went to Munich, where he devoted his time to the organ and composition at the Royal Academy under Rheinberger, and the violin under Hieber. He acted as organist at Boston, in 1893, and a year later went to Buffalo, where he directed the Liedertafel. While at college he composed and produced a concerto for the violin and cello, with string orchestra accompaniment; a fantasy for full orchestra and a number of anthems, which were performed in the Unversity chapel. While in Germany he wrote and produced a string suite; a ballet, Evadne; and choral works and concertos, His symphonic poem on Longfellow's Hiawatha was also produced there with great success under his direction and was later given by the Boston Symphony Orchestra. He was invited by the late Theodore Thomas to give recitals at Festival Hall, at the World's Fair, Chicago. Among other works from his pen beside these mentioned are organ pieces, waltzes and dance music.

Coleridge-Taylor, Samuel. 1875-

An original figure in music. He was born in London, and is a mulatto, his mother having been an English woman and his father a full-blooded African. The latter was an educated man and encouraged the boy at the age of six to begin the study of the violin, under Joseph Beckwith at the Croyden Conservatory. This instrument has remained ever since his favorite. At ten he was a chorister and five years later began to receive instruction at the Royal College of Music, in 1893, winning a scholarship, which enabled him to study for four years composition under C. Villiers Stanford and the piano under Algernon Ashton. While studying at this institution he won a prize for a composition which he wrote for stringed instruments. His next efforts at composition were several anthems, and a symphony in A minor, which were performed at London and Liverpool. He also wrote much chamber-music, including a clarinet quintet, five fantasias for strings, and a string quartet. For the violin he composed the Southern Love Songs and the African Romances, the words of which were written by the late Paul Laurence Dunbar, and the Hiawatha sketches, which preceded his later triumphs in the same field. These were three characteristic pieces, Iagoo, Chibiabos and Paupukkeewis, founded on Longfellow's Indian poem, and entitled, Scenes from Hiawatha. In 1898 he brought out his cantata, Hiawatha's Wedding Feast, and from then on his name was known throughout the musical world. Critics all agree that he is one of the best and most original composers that England has ever produced. There is a strength, a rich instrumentation and a glowing effect in his music in the Indian cantata, and its success encouraged Coleridge-Taylor to compose a year later the Hiawatha overture and a second part of the cantata called, The Death of Minnehaha, while in 1900 he produced Hiawatha's Departure. Since then he has written The Atonement, a sacred cantata, produced for the first time at the Heresford Festival in England and the Blind Girl of Castel-Cuille for the Leeds Festival. These works are said by some critics to be very weak in comparison with his first compositions and it is

claimed that he is not fulfilling the promise shown in his early productions. He was commissioned to write for three musical festivals at Leeds and Birmingham. Other works that have contributed to his success as a composer are an orchestral ballade with violin; an Idyll; a prelude; the music to Herod, produced at His Majesty's Theatre, London; and four waltzes. Hiawatha was sung for the first time in America by the St. Cecilia Society of Boston, one of the best musical organizations in America, and since then it has been given many times. The firm of Oliver Ditson & Co. commissioned Coleridge-Taylor to write a book of negro melodies and he also wrote several choral ballads for chorus and orchestra. He is at present violin professor at Croyden Conservatory and professor of harmony and composition at the Crystal Palace. He is married to an English woman and they have two children.

*** Combs, Gilbert Raynolds. 1863-**

He was born in Philadelphia and came of a musical family. He was originally intended for the career of a physician, but he very early in life showed a talent for music and received a careful training in it. He was educated at Eastburn Academy, in Philadelphia, and studied music first under his father, a pianist and composer, and then under several American and European masters. Mr. Combs is a pianist, organist, and player of stringed instruments and has also been an orchestral and chorus conductor with striking success. At present, he is the director, proprietor and head of the piano department of the Broad Street Conservatory of Music, Philadelphia, which he founded in 1885, and which from the outset was successful. He is also one of the founders, and ex-president of the Sinfonia. For several years he was organist and choirmaster in leading churches of Philadelphia. It was his success and popularity as a teacher that led Mr. Combs to found the Broad Street Conservatory, every department of which is under his direction and supervision. He has composed much for the orchestra, also for pianoforte, voice and violin. It is as a teacher, however, that he has been most successful.

Concone (kôn-kō'-nē), Giuseppe. 1810-1861.

Noted Italian singing and piano teacher and also an organist of ability. Born in Turin. He lived and taught in Paris from 1832 to 1848. During this time he published a number of piano pieces and a set of studies for that instrument. In 1848 he returned to Turin, where he was appointed organist of the Royal Chapel. He is known chiefly by his Vocal Exercises, of which he published five books. These exercises are for soprano, mezzosoprano, barytone and bass. They have been republished a number of times and are highly thought of and largely used by singing teachers.

*** Conus, Georges. 1862-**

Contemporary Russian composer and teacher. He was born in Moscow, studied at the local Gymnasium and entered the Imperial Conservatory in Moscow in 1882, from which he was graduated in 1889, having completed a special course in composition. His teachers were his father, Antoine Areusky, Paul Pabst, Serge Taniew, and Tschaikowsky, the latter being his critic during the last two years at the Conservatory. From 1891 to 1899 he was professor of harmony and instrumentation at the Conservatory at Moscow, in 1902 was professor of composition at the Philharmonic School there, and two years later became director, relinquishing this post to devote his time to composition. All his orchestral compositions have been given in the symphony concerts at the Imperial Society of Music at Moscow, St. Petersburg, Charkoff and Odessa, and also in the concerts of the Philharmonic Society, Moscow. His ballet, Daita, was given sixteen representations in 1896 and 1897 at the Grand Theatre Imperial of Moscow. The Emperor of Russia bestowed upon him an annual pension for his Scenes enfantines for orchestra and choir.

Converse, Charles Crozat. (Pen-name Karl Redan). 1832-

He was born at Warren, Mass., and after being taught English and the classics, he went to Germany in 1855 and studied at the Leipsic Conservatory. While there he was taught orchestration by Richter and the piano by Plaidy, and made the acquaintance of Liszt and Spohr. The

latter took a deep interest in his musical career, and gave him every encouragement. He returned to America, and studied law, graduating from the law department of the Albany University in 1860, with the degree LL.B. Later he was given the degree of LL.D. He declined the professorship of music at the University of Cambridge, tendered him in recognition of the talents he showed in composing a five-voiced double fugue, that ends his psalm-cantata on the 126th Psalm. It was performed under the baton of Theodore Thomas in Chicago in 1888. Converse has published a large number of compositions, under his pen-name, Karl Redan. One of his best known works is the American overture on Hail Columbia, written for the orchestra. He has also written oratorios and many chorals. In manuscript he has a large assortment including two symphonies; ten sonatas; three symphonic poems and an oratorio, The Captivity. Of these manuscript works, three have been produced, the Christmas overture, at one of the public concerts of the Manuscript Society, under the direction of Walter Damrosch, an overture, Im Fruhling, under the baton of Theodore Thomas, and the American overture, under Gilmore and his band, and by Seidl and Thomas. The last is built on the air Hail Columbia and its instrumentation is brilliant.

Converse, Frederick Shepherd. 1871-

Young American composer, at present assistant professor of music at Harvard, who has produced a number of highly interesting and original works, including an opera, and a festival work, entitled Job. Mr. Converse was born at Newton, Mass., and was intended by his father for a commercial career, but decided after a few months in an office that he was not meant for business, and from then on devoted himself to the study of music. He entered Harvard College, graduating from it in 1893, taking the highest honors in music, under Prof. John K. Paine, and later continuing his musical studies with Carl Baermann and George W. Chadwick. After two years under Rheinberger at the Royal School of Music at Munich, from which he graduated, in 1898, with high honors, Converse returned to Boston and became a

teacher. He taught harmony at the New England Conservatory of Music, until 1902, when he was appointed an instructor in the musical department of Harvard. In 1905 he was appointed assistant professor of music there, a position he still holds. Mr. Converse, soon after freeing himself from academic influences, began to show strong originality in composition and a feeling for highly modern effects. Of late he has devoted himself chiefly to program music. He has ample technique and his writing is fluent and easy. His first composition was a sonata for violin and piano, which was his thesis for honors at Harvard. He next wrote a string-quartet; a concert overture, entitled Youth, which was performed at Munich in 1897; a symphony in D minor, given in the same city the following year and by the Boston Symphony Orchestra and at the Worcester Festival in 1899.

Mr. Converse has done his best work as a composer of symbolic poems. These include The Festival of Pan, a romance for orchestra, first performed at Boston, in 1900, then given at Cambridge, London, Cincinnati and elsewhere; Endymion's Narrative, a romance for orchestra; and Night and Day, for piano and orchestra, first performed by the Boston Symphony Orchestra, in 1905, all of which are settings of the poems of Walt Whitman. Converse's opera, The Pipe of Desire, was first produced in Boston, in January, 1905. He is at work upon another opera, according to report, the libretto of which treats of an incident in the Mexican War, with the action taking place in a seaport close to the California frontier. Mr. Converse's most recent work is a dramatic poem for solo voices, chorus and orchestra, entitled Job, which he composed for the Worcester Festival of 1907. It is declared to be a work in which the composer showed his purpose to free himself from the traditions which govern the oratorio and cantata. The music of Job is strongly descriptive, and follows the modern trend in orchestral writing. Beside the works already mentioned Mr. Converse has written a ballade for barytone and orchestra, entitled La Belle dame sans merci; a violin concerto; a string quartet, first played by the Kneisel Quartet, in 1904; and an orchestral

fantasy performed by the Philadelphia Orchestra in 1905. Converse is rapidly forging to the front, and is generally regarded by musicians as a composer who has done admirable work in the past and from whom much may be expected in the future.

Cooke, Thomas Simpson. 1782-1848.

A vocalist and composer, who was born in Dublin, and studied music under his father, Bartlett Cooke, an oboe-player in a London theatre, and also under Giordani. In 1803 he was conductor of a theatre in Dublin, and made his debut as a singer in Storace's Siege of Belgrade. When he was only seven years of age he is said to have performed in public a violin concerto. In 1813 he was appointed conductor and vocalist at Drury Lane, and became a member of the Royal Academy of Music and of the Philharmonic Society. The year before that, while leading an orchestra in Dublin, he also kept a music shop. He was familiarly known as Tom Cooke. He was the director of the Drury Lane and Covent Garden Theatres and from 1828 to 1830 one of the musical managers of Vauxhall Gardens, and the principal tenor singer at Drury Lane for nearly twenty years. He also taught a limited number of pupils, among whom was Sims Reeves. Cooke was most successful as a glee composer, although his works for the stage are full of merit. He won several prizes from the Catch and Glee clubs. Among his works are numerous farces; adaptations of several foreign operas; many glees; duets; solfeggi; exercises; and the music to about fifteen plays. He died in London.

*** Coombs, Charles Whitney. 1859-**

American composer, who was born in Bucksport, Maine, and passed his early years in Portland, where his fondness for music early manifested itself. He spent five years at Stuttgart, becoming, at the age of nineteen, a pupil in piano of Speidel and in theory and composition of Max Seifriz, then the director of the Royal Opera at Stuttgart. Coombs also spent some time in Italy and Switzerland, six years in Dresden studying under several teachers and a year in England, giving special attention to the music and methods of the English churches. At Dresden, Draeseke

taught him counterpoint, and he studied the organ under Janssen and orchestration under Hermann John. He was organist of the American church at Dresden from 1887 to 1891, when he returned to the United States to take charge of the music of the Church of the Holy Communion in New York City, a position which he still holds. Among Mr. Coombs' works are the following: The Vision of St. John, a cantata with full orchestra and organ; The Sorrows of Death, a Lenten motet; The First Christmas, a cantata for mixed voices and solos; A Hymn of Peace; Song of Judith; motets for soprano and baritone; a number of sacred songs; hymns; several anthems; and about thirty songs and choruses, among the best of which are I Arise from Dreams of Thee, an Indian serenade; Song of a Summer Night, and The Journey is Long, settings of two of Charles Sayle's poems; Alone and My Love. Mr. Coombs' most recently published works are the song, My Heart It Was a Cup of Gold, which is singularly beautiful and melodious, and The Ancient of Days, a church cantata, generally considered his ripest and best work, which is purely devotional in its spirit.

Coquard (kô-kăr), Arthur. 1846-

French composer, who has written many lyric and dramatic scenes for voices and orchestra, and other music of much merit. He was born in Paris and was a private pupil, in harmony, of César Franck. Since 1892 he has been a lecturer at the National Institute for the Blind, at Paris, and was for some time musical critic of Le Monde (The World), Paris. He received a prize from the Academy of Fine Arts in 1892 for a book on the music of France. Among his operas, Le Mari d'un Jour; L'Oiseau Bleu, produced in 1894 and La Jacquerie, porduced at Paris; and Monte Carlo, have met with a favorable reception. His other compositions are a two-act opera, L'Épée du Roi, produced in 1884; a three-act comic opera, a sacred trilogy; an oratorio, Jeanne d'Arc; several cantatas; choruses to Racine's Esther; and several dramatic scenes, including Cassandre and Héro et Léandre. "His music," says Grove, "Is distinguished by clearness, charm and exact dramatic sentiment, and may be regarded as a continuation of the noble classic traditions, happily united to modern harmonic science."

Corder, Frederick. 1852-

Born in London. He was a dramatic composer of considerable ability, and translated several of Wagner's music-dramas into English. He gave promise, while very young, of musical talent, but was intended by his parents for a business career. He became a pupil of the Royal Academy of Music, where he gained the Mendelssohn Scholarship, in 1875, and also studied at Cologne with Ferdinand Hiller. Returning to England, in 1879, he was appointed conductor of the orchestra at the Brighton Aquarium, where he gave many important works and improved the character of the concerts. The next few years he devoted to musical compositions, and among his published works are Morte d'Arthur, an opera which was written in 1877; The Cyclops, a cantata; In the Black Forest, a suite for the orchestra; overtures, songs and part-songs. In 1890 he was appointed orchestral director at Trinity college, London, and curator of the Royal Academy of Music. He also was made editor of The Overture, a monthly paper published by the students of the Royal Academy, and in 1896 lectured at the Royal Institution. Together with his wife and brother he translated Wagner's Die Meistersinger and Der Ring Des Nibelungen. He made many contributions to the English press including elaborate analyses of Wagner's operas.

Corelli (kôr-ĕl'-lĭ), Archangelo. 1653-1713.

Was born at Fusignano, near Imola, Italy, and was a talented violinist and composer. He studied the violin with Bassani and counterpoint with Simonelli. Very little is known of his life until 1681, when, after traveling in Germany and holding a position in Munich attached to the court of the Elector of Bavaria, he settled in Rome, where he enjoyed the patronage and friendship of Cardinal Ottoboni, a lover of the arts in general and of music especially. In his house Corelli made his home. Of a winning personality and great musical talent, he was soon a prime favorite in the highest circles of the city, and invitations to his concerts,

in the palace of the Cardinal, were eagerly sought. He published his first work in 1683, a collection of twelve sonatas, and was most successful as a teacher as well as a composer. The King of Naples attempted several times to press him into his service and at length succeeded. Corelli gave a successful concert before the court, but his second attempt was a failure and he was so chagrined that he returned to Rome. During his absence a mediocre musician and violinist, named Valentini, had become popular and, believing himself supplanted in the affections of the people, Corelli grieved himself into an early death. He was buried in the Pantheon at Rome, not far from the tomb of the painter Raphael, and Cardinal Ottoboni erected a handsome monument to his memory, and a statue of him was placed in the Vatican. Corelli undoubtedly laid the foundation for good violin technique and his compositions are still regarded as classics. His greatest work was the Concerti-grossi which appeared only six weeks before his death. A great many works were published under his name that he never wrote. By Grove he is credited with having, in his chamber sonatas, and Concerti-grossi, been the founder of the style of orchestral writings on which the future development in this direction was based. To quote: "He was not so much an innovator as a reformer. He did not introduce new or striking effects but he did give to this branch of art, a sound and solid basis which his successors could and did build upon successfully."

Cornelius (kôr-nā-lĭ-oos), Peter. 1824-1874.

A dramatic composer and one of the principal members of the new German school of music. He was born at Mayence, and was a nephew of the painter Peter von Cornelius. He first took up the profession of an actor, but after an unsuccessful debut on the stage he turned to music, studying counterpoint with Dehn at Berlin, from 1845 to 1852, and then joined Liszt's following of young artists in Weimar, who were the champions of Wagner and his ideas. The failure of Cornelius' opera, The Barber of Bagdad, produced at Weimar in 1858, so disgusted Liszt with the public's judgment that he left

Weimar, and so influenced other musicians that it ceased to be the center of the school. This opera of Cornelius' met with much success at Dresden about 1886, also later at Hamburg and other cities in Germany. Its composer went to Wagner, at Vienna, in 1859, and followed him to Munich in 1865, where he was appointed reader to King Ludwg II. and professor of harmony and rhetoric at the Royal Music School. A second opera, The Cid, was produced at Weimar in 1865; a third, Gunlöd, in which he took the subject from the legends of the Edda, remained unfinished and was completed long after the death of Cornelius by Lassen and produced at Strasburg. Cornelius wrote and published numerous song cycles, and other pieces of music which had considerable vogue. He also wrote the librettos of his operas, translated many works, and many of his pieces were settings for his own poems. He left three books consisting of eleven songs and four duets, which were published in 1898.

Cossmann, Bernhard. 1822-

A talented composer and violinist. Was born in Dessau, Germany, and studied under Espenhahn, Drechsler, Müller and Kummer in Dresden. He was cellist at the Italian Opera, Paris, and appeared in London in 1841. Returning to Germany, he played in the Gewandhaus at Leipsic, and at other important concerts. From 1866 to 1870 he was professor of the violoncello at the Conservatory at Moscow. Later he embraced the opportunity to study composition under Hauptmann and was first violoncello under Liszt at Weimar in 1850. Cossmann's works include a concertstück for violoncello, pièces de Salon and fantasias on operatic motives. He was an acknowledged master of his instrument in Germany. In 1878 he was appointed professor at the Frankfort Conservatory, a position he still held in 1904. Says Grove: "He was a virtuoso of the first rank, and was remarkable alike for science, polished execution and power of singing on the instrument. Furthermore, he was a great soloist and an excellent chamber musician. He brought forward many new concertos as well as some unworthily neglected compositions."

Costa, Sir Michael. 1808-1884.

Dramatic composer and eminent conductor and a member of a musical family. He was born at Naples, and was the son and pupil of Pasquale Costa, then at the Conservatory of St. Sebastian, Naples. He studied singing with his grandfather, Giacomo Tritto, and composition with Zingarelli. When only fifteen he composed a cantata, L'Immagine; and also a grand mass for four voices; three symphonies; and an oratorio, La Passione. He won a scholarship from Ferdinand, King of the two Sicilies, and in 1829 went to London. In that same year he wrote an opera, Malvina, for Barbaja, the impressario of San Carlo, Naples, and also went to Birmingham to direct a cantata of Zingarelli's. In 1830 Costa was engaged by LaPorte, as master of the piano at the King's Theatre and in 1833 as director and conductor. The following year he wrote music for the grand ballet, Kenilworth, and in 1832 was engaged by Monck Mason, the impressario, as director of music. At this time he wrote a ballet and several other works, among them concert pieces. The Italian Orchestra was that year placed under his direction, and in 1833, while director and conductor of the King's Theatre, he composed the ballet Sir Huon, for Taglioni. Costa was naturalized in 1839 and became conductor of the Philharmonic Society in 1846. Prior to that he composed the ballet music of Alma and an opera, Don Carlos. He wrote additional accompaniments for Soloman, Judas and other of Handel's oratorios, for the Sacred Harmonic Society, also an opera, Malek Adhel, which is considered by musicians as a thoroughly conscientious work, with much melodius music in it. With the season of 1854 he gave up the baton of the Philharmonic Society and was succeeded for one year by Richard Wagner. Costa was knighted in 1868 by the Queen and was decorated by many countries. His fame rests chiefly upon his powers as a conductor and leader. His tact, firmness and ability as a conductor were generally acknowledged and his success was, up to that time, unprecedented. His compositions are occasionally brought forward by musicians, but they never brought him the fame that his powers as a leader did. He died in London in 1884 and was buried in the catacombs of Kensel Green.

Couperin (koo-pŭ-răn), François. 1668-1733.

Was a member of the family of Couperin, a brilliant race of musicians, distinguished as organists and composers. Was surnamed "Le grande" to distinguish him from other members of the family. He made a great name for himself. He was born in Paris, where his father, Charles Couperin, was organist at the Church of St. Gervais. Upon the death of the latter, in 1669, his father's friend and successor became the boy's tutor, and François eventually became organist at St. Gervais. Three years later he was a dulcimer-player and organist, at the Chapel Royal, to Louis XIV. As a composer and as author he opened a new era for piano-playing, and is one of the principal figures in the history of piano and clavecin-writing. Bach is said to have taken him as a model. His compositions are elegant and spirited in style and of decided originality. He published four books for the clavecin, upon which his reputation chiefly rests; an early set of pieces for the harpsichord, upon which he was a wonderful executant; and he reset the dances, played by the orchestra in Lully's operas, on the clavecin. A careful reprint of his suites for the harpsichord was edited by Brahms.

Coverley, Robert. 1863-

He was born at Oporto, Portugal, of an aristocratic Portuguese mother and a Scotch father. He was graduated from Eastbourne College, England. He studied counterpoint, orchestra and violin under Weist Hill, Ludwig and Jacquinot, in London. From 1876 to 1878 he was a chorister at St. Augustine's Church, London. In 1884 he came to New York and became an American citizen. From a long list of his published works the following may be taken as representative: For the piano, tarentellas, berceuse (arranged from Gounod), impromptus, and marches; a concert-study for violin and pianoforte, and numerous songs, some of which have attained great popularity. He resides in New York City at the present time.

*** Cowen, Frederick Hymen. 1852-**

English composer of note, who was born in Kingston, Jamaica. At the

age of four he accompanied his father to London, where the elder Cowen became treasurer of Her Majesty's Theatre, and later, about 1867, took up a similar position under Mapleson and Gye at Drury Lane. Cowen the younger, was surrounded by musicians, brought up in a musical atmosphere, and encouraged in every way to pursue his studies in the art. One of his childhood friends was Giuglili, who created, in English, the part of Faust in Gounod's opera of that name. Cowen showed his talents early in life. At the age of six years he published the Minna waltz; when only eight he composed an operetta, called Garibaldi, with the libretto written by his sister, aged seventeen, and it was performed privately. When quite young he set to music a song entitled Mother's Love, and also composed two sets of quadrilles. Young Cowen was a pupil of Benedict and Goss from 1860 to 1865, having been placed under their instruction by the Earl of Dudley, to whom his father was private secretary and who recognized the boy's great gifts. Later he was a student at the Conservatory of Leipsic, under Hauptmann, Reinecke and Moscheles. He also was a violin pupil of Carrodus and studied awhile at Berlin under Professor Stern, and was instructed in counterpoint at the Stern Conservatory by Frederick Kiel, a distinguished master in counterpoint and fugue. Returning to England in 1868 he soon became known in the musical world, and gave his first concert in June of that year at Dudley House, introducing his Piano Trio in A minor. Shortly afterward he went on a tour, and appeared at various English and German cities as conductor of his own compositions. Cowen was appointed conductor of the London Philharmonic Society upon the retirement of Sir Arthur Sullivan, and held the post from 1888 until 1892, resigning it to accept the direction of the music at the Centennial Exhibition at Melbourne, Australia, from August, 1888, until February, 1889. He next visited Vienna, Budapest and Stuttgart.

Dr. Cowen's first composition, a trio for piano, violin and violoncello, was performed by Joachim, Pezze and himself at a concert at Dudley House, London. While still a student he had composed a setting for the 130th Psalm, written for contralto and

chorus; a fantasia for piano; and a trio for piano and strings. His first symphony and a concerto for piano and orchestra was performed at the St. James Hall in 1869. His first attempt at a large choral work was the cantata, The Rose Maiden, which still retains its popularity, the bridal chorus of which is one of the most beautiful compositions of its kind ever written. This was followed by an overture and incidental music to Schiller's Maid of Orleans, written for the Brighton Festival in 1871. That same year Cowen was appointed pianist and accompanist for the Italian Opera by Mr. Mapleson and traveled with him for several years. He wrote during this time a symphony for the Liverpool Philharmonic Society, and an overture for the Norwich Festival committee. In 1876 he composed a cantata on Byron's Corsair for the Birmingham Festival, and his first opera, Pauline, after Lord Lytton's Lady of Lyons, was produced that year at the Lyceum Theatre, London, by the Carl Rosa Company.

Two years later Dr. Cowen visited the United States, and on his return wrote his famous Scandinavian Symphony, which is generally considered one of the greatest English orchestral works written in recent years, and which immediately placed him in the front rank of English composers. It was first performed at a concert in 1880, at St. James Hall, when Dr. Cowen inaugurated a series of Saturday Orchestral concerts. The next year the sacred cantata, St. Ursula, written for the Norwich Festival, and the overture, Niagara, were produced. Dr. Cowen's latest works are the overture, The Butterflies' Ball, composed in 1900; second rhapsody for orchestra, and the cantata John Gilpin in 1903 and a set of old English dances for orchestra, published in 1905. His other works are the operas, Thorgrim, founded on an Icelandic saga; and Harold, and Signa. He has written much chamber-music, many symphonies and songs, but is perhaps better known for his choral and orchestral works. Among the former, beside those already mentioned, are The Deluge; A Song of Thanksgiving; and The Transfiguration. Among his cantatas, Rose of Life, and A Daughter of the Sea are worthy of mention. Among the best known and most popular of his three hundred songs are

Cowen

The Better Land; It Was a Dream; and The Promise of Life. Dr. Cowen was re-appointed conductor of the London Philharmonic Society in 1900 and still holds the post, and while occupying the office of conductor has done some of his best work, beside raising the society to a higher plane than it has ever occupied since the death of Sir Michael Costa. He has held many important positions as conductor in various parts of England. In 1896 he went to Manchester as successor to Sir Charles Hallé, holding the post for three seasons, was made conductor of the Scottish Orchestra in 1900, of the Cardiff Festival in 1902 and of the Handel Festival in 1903. In 1900 the University of Cambridge conferred upon him the degree of Doctor of Music, for his attainments and activity in his chosen field of labor. He has traveled a great deal, and is especially fond of mountain climbing, having a knowledge of nearly all the European heights. He is likewise an ardent lover of all forms of outdoor sport.

Cramer, Johann Baptist. 1771-1858.

Famous member of a family of renowned German musicians. His father, Wilhelm Cramer, was a celebrated composer, conductor and violinist. Johann was the eldest of three sons, all of whom distinguished themselves in music. Of the others Franz or François was a good violinist and Carl was also a violinist and a teacher of repute. Johann was born at Mannheim and was the best known of the family, an executant of eminence on the piano and one of the principal founders of the modern piano school. He was only one year old when his father settled in London, and he lived there almost continuously all of his life. He was instructed by his father on the violin and in the elements of the theory of music and piano-playing. He was a pupil of the celebrated Muzio Clementi for two years, and his musical taste was formed from a study of the works of Handel, Bach, Scarlatti, Haydn and Mozart. He took a course in thorough-bass, in 1785, from C. F. Abel, but he was for the most part self-educated in theory and composition. His first appearance took place in 1781, and in 1788 he made tours of the principal towns of the continent, gaining a reputation as pianist and instructor. In 1828 he

Cristofori

founded the music publishing house of J. B. Cramer & Co. of London, which he conducted until 1842, and which still flourishes under his name. After a residence in Munich and Paris, he returned to London, in 1845, and passed the remainder of his life in retirement. He lived to play a duet with Liszt in London, and there are numerous references to him in Beethoven's letters, and in Moscheles' life. Indeed, Beethoven is declared to have said that Cramer was the only player of his time who amounted to anything. His most representative work is a book of eighty-four studies, which ranks with Clementi's Gradus ad Parnassum, and has been long and widely used by pianists with profit. He also published a selection of fifty études, useful to teachers, and which was edited by von Bülow. He published also numerous concertos for piano and orchestra, sonatas, marches, waltzes, suites, nocturnes and a method for the piano in five parts. His compositions were all distinguished by a style so artistic as to make them liked by the few rather than the many.

Crescentini (krā-shĕn-tē'-nē), Girolamo. 1766-1846.

A celebrated Italian male soprano and teacher, who was born near Urbino, Italy, and studied under Gibelli, making his debut in Rome, in 1783, and going to London three years later. He was considered the last great singer of his school, and was heard in all the chief cities of Europe from 1786 until 1816. He was given the Iron Cross by Napoleon, because of his talents. Fétis says of him, "Nothing could exceed the suavity of his tones, the force of his expression, the perfect taste of his ornaments or the large style of his phrasing." For several years after his retirement he was a professor at the Royal College of Music, Naples, and numbered among his pupils Isabella Colbran, the opera singer, who afterwards became the wife of Rossini. He wrote several vocal exercises which are still in use. He died in Naples.

Cristofori, Bartolommeo di Francesco.

His name was also spelled Cristofani and Cristofali. He was the inventor of the piano or the Hammerclavier as he called it. This has been a greatly disputed point, but Cristo-

fori's claims have been so thoroughly investigated and the evidence in his favor is so overwhelming that it is considered established beyond a doubt. He was born in Padua and became the best harpsichord maker in his native town. About 1690 he was persuaded to go to Florence by Ferdinand di Medici to take charge of his collection of instruments. Here he continued his construction of harpsichords and clavichords, his instruments being described in a number of Italian literary works of the day. Prince Ferdinand died in 1713, and in 1716 his collection of eighty-four spinets and harpsichords was placed in charge of Cristofori. Seven of these were made by Cristofori himself. Cristofori's hammer mechanism was introduced into his instruments in 1711, but his first real piano was not made until the year 1720. The discovery of this instrument set at rest all doubts as to its being his invention, as it has a plate bearing his name with the date and the word "inventor" following. This interesting instrument is in the Metropolitan Museum of New York, having been given by Mrs. J. Crosby Brown, who obtained it from the daughter of Fabio Mocenni, who in turn had procured it from a piano-tuner of Siena. Back of this its history is unknown. A grand piano made by Cristofori in 1726 is in one of the museums of Florence. A harpsichord with three keyboards by the same maker belongs to the University of Michigan. A grand festival was held at Florence, in 1876, in honor of Cristofori and at the same time a memorial tablet for him was placed in the cloisters of Sante Croce.

Croft, William. 1677-1727.

Born at Nether Eatington, England. He was educated at the Chapel Royal under Dr. Blow and became at an early age proficient in musical composition and an organist of ability. When he was thirty years of age he attained to the position of organist at Westminster Abbey, master of the children, and composer of the Chapel Royal. Nine years later he received from Oxford the degree of Doctor of Music. While composer to Queen Anne he wrote many hymns, anthems and songs to celebrate the victories of Marlborough at Blenheim. Several of these songs are still heard in English cathedrals. In the early part of his career he composed for the theatre and wrote overtures and also sonatas for both violin and flute. He is noted for his sacred compositions. In 1724 he published his choral works in two volumes. He was one of the original members of the Academy of Vocal Music founded in 1725. He is said to have died from his too-zealous application to his duties in connection with the coronation of George II. He is buried in Westminster Abbey, where a monument is erected to his memory.

Crotch, William. 1775-1847.

He was born at Norwich and gave evidence in his early youth of great musical talent. When only two and a half years old he played on a small organ built by his father, who was a master carpenter, and when eleven he was assistant organist at Cambridge. At fourteen he composed an oratorio, The Captivity of Judah, which showed great talent. He studied for the church at Oxford, where in later years he was a professor of music. He lectured in the Oxford Music School and also at the Royal Institution, London, and was principal of the Royal Academy of Music. Among his works are two oratorios, Palestine, and The Captivty of Judah, which he elaborated and improved from an earlier work by the same name; anthems, glees, fugues and cantatas. He also wrote a treatise on the Elements of Musical Composition, one on Practical Thorough-bass and the Theory of Tuning, and many other works along the same lines. In his early youth he excited great interest among English musicians by his extraordinary precocity, and Dr. Burney and other writers commented on his musical attainments. It is generally agreed that he did more toward the spread of a broad musical knowledge than any other man of his day. Of his oratorios, Palestine interested musicians because of its departure from the conventional style of Handel. His organ concertos are good specimens of the old-time school of instrumental composition.

Crouch, Frederick Nicholls. 1808-1896.

Composer and musician who filled various offices during his life-time and is best known as the author of the familiar Kathleen Mavourneen. He

Crouch

was born in London and was the son of a violoncellist. At an early age he showed a talent for music. At nine he played in a band at the Royal Coburg Theatre, London, then traveled through Yorkshire and Scotland. For two years he was a seaman on coasting vessels plying between London and Leith. Through the influence of William Watts, he became a member of the orchestra of the Drury Lane Theatre, studied music and was in the choirs of Westminster Abbey and St. Paul's Cathedral. Then he entered the Royal Academy of Music for a period of study. While employed a few years later by a firm of metal brokers he invented an engraving process known as zincography. For years he was known as the Irish lecturer, and on one of his tours the song Kathleen Mavourneen, which was one of a series of songs called The Echoes of the Lakes, was given. It was published about 1838, and has always enjoyed a wide popularity. Crouch went to America, in 1849, joined the Confederate army, and served through the Civil War. His last years were passed in Baltimore. He wrote the music of two operas, Sir Roger de Coverley, and The Fifth of November. His published songs include The Songs of Erin; Songs of a Rambler; Wayside Melodies; and others, all popular in their day.

Crowest, Frederick J. (Pen-name Arthur Vitten). 1850-

Composer of music and writer on musical subjects, and for some years favorably known as a tenor singer under his non de guerre. He was born in London and held several appointments there and in other English cities. In 1897 he was organist and precentor at Christ Church, Kilburn, and choirmaster at St. Mary's, Somers' Town. He composed mostly church music and songs. He is best known as the author of a short life of Cherubini, in the Great Musicians' Series; a Dictionary of British Musicians; the Story of British Music, vol. 1; The Great Tone Poets; Book of Musical Anecdotes; and Phases of Musical England, and has contributed much to the National Review and other papers.

Cruvelli (krü-vĕl'-lī), Jeanne Sophie Charlotte. 1826-1907.

A German soprano, born in Bielefeld, Westphalia, who, in spite of a lack of proper vocal training, appeared successfully for many years on the operatic stage. She made her debut in Venice, in 1847, and created a veritable triumph. Her voice was of remarkable beauty and in face and form she was strikingly handsome. With these natural endowments her success was almost assured from the beginning. Mme. Cruvelli sang in Verdi's Atilla, and when she went to Paris in 1851 created a furore by her singing in Ernani, The Marriage of Figaro, and other operas. It was then that she Italianized her name, which was originally Cruwell. In 1854 she was engaged for grand opera in Paris at a salary of 100,000 francs and appeared with success as Valentine in Les Huguenots and in Fidelio. In 1848 she sang in The Marriage of Figaro with Jenny Lind, but comparison with the "Swedish Nightingale" did not strengthen her position as a singer. The last role she sang was Verdi's Vêpres Siciliennes and she retired, in 1855, when she married Viscount Vigier, an equerry to Napoleon III. Her sister, Fredericka Marie, two years older, was also a singer, who made her debut in London in 1851 and created a furore, but failed eventually because of lack of training. She is said to have died of a broken heart because of her failure. Sophie Cruvelli (Viscountess Vigier), died at Nice, Nov. 6, 1907, aged 81 years.

Cui (kwē), César Antonovitch. 1836-

Distinguished Russian composer, who, beside composing operas, songs and pieces for the violin and piano, is also a musical critic and an authority on the subject of artillery, having begun life as a military engineer. His father, Antoine Cui, a French soldier who settled in Russia after Napoleon's defeat at Moscow, was a man of great intellect and an excellent French teacher. Cui was born in Wilna, Poland, and received his early education at the high school at Wilna, where his father was the instructor in French. The boy from his earliest years showed great musical talent, and was given lessons on the piano. He was a pupil of Moniuszko and Balakirev, and has been called the first disciple of Balakirev, who afterwards became his friend and co-worker. He had also studied with Hermann and Dio, but it was Balakirev who first fired his enthusiasm for music. He

studied at the Imperial Academy of Engineering at St. Petersburg, where he was afterward appointed an instructor. He lectured on the subject of fortifications at the Artillery School and Staff College at St. Petersburg and numbered among his pupils at that time, the present Czar, Nicholas II. He later wrote a treatise and history on the subject of fortifications, which gave him a position of great importance in military circles. From 1864 until 1868 he was the musical critic of the St. Petersburg Gazette, and in 1878 he published a series of articles on the music of Russia. His earliest operatic work was The Prisoner of the Caucasus, which was based on a poem of Pushkin's, but which was not given until 1883, after some of his other operas had been given. The first of his work to be produced was The Mandarin's Son, which was in the style of Auber and did not exhibit much originality. Among his other operas were William Ratcliffe, given at St. Petersburg in 1869, which was based on Heine's tragedy; and Angelo, which was modeled after Victor Hugo's drama of the same name. He also wrote Le Filibustier, for the French stage, to a libretto by Jean Richepin; while another opera, The Saracen, is founded on Dumas' Charles VII. This opera was produced at St. Petersburg in 1899 with great success. Beside his operatic music, Cui has composed two scherzos, and a tarantelle for the orchestra; suites for the piano and violin; and many songs, in which he excels. He has not made a signal success of any of his operas, and has been accused by his countrymen with having lacked originality, but his compositions are all of great excellence, although they show the influence of Chopin, Liszt and Schumann. He is at his best in solos and love-duets. He is one of the chief upholders of the national school of Russia, whose theories bear a strong resemblance to those of Wagner. Since 1864 Cui has been a contributor to many newspapers, and he has called attention to the activities of the new Russian school in numerous magazine articles. He is at present a major general and professor of fortifications in a military school at St. Petersburg and is also president of the Imperial Russian Musical Society, ranking high in musical and military circles

Curschmann (koorsh'-män), Karl Friedrich. 1804-1841.

He was born and spent most of his life in Berlin, being well known and popular, chiefly because of his beautiful songs. He was originally a law student, but from 1824 devoted himself to music, studying under Spohr and Hauptmann at Kassel, where his one-act opera, Abdul und Erinnieh, was produced in 1828. He made several tours in Germany, France and Italy, and his works are equally as popular in America and England as they are in his native land. His compositions consist chiefly of books of songs, among which are Wiegenlied, Die Stillen Wanderer, Der Abend Standchen, Der Fischer Altes Volkslied, Jägerlied, Au Rose der Schiffer, and Der kleine Hans. Most of his songs are of great melodic beauty and well deserve their popularity. His other works are Romeo, scena and aria; and two canons. He wrote in all about eighty-three songs for single voice and nine duets. Curschmann died, in the prime of life, near Danzig. He is best known in America for his song, In Every Opening Flower, and his trios, Ti prego and Addio. Curschmann was the favorite songwriter of Germany before Schumann and Schubert became known.

Curwen, Rev. John. 1816-1880.

Born at Heckmondwike, Yorkshire, England. While he was pastor of a church in Essex he became interested in Miss S. A. Glover's "Tonic Sol-fa" system and for many years labored to improve it. In 1843 his Grammar of Vocal Music appeared, and he founded an Association in 1853 and the Tonic Sol-fa College in 1862, resigning his pastorate a few years later to devote his whole time to the systems. His numerous publications relate chiefly to it. He also wrote various hymn and tune books, collections of part-music and school-songs.

Cusins, Sir William George. 1833-1893.

Born in London. A composer, pianist and conductor, who began his musical career as a choir-boy at the Chapel Royal in 1843. He was a pupil of Fétis in the Brussels Conservatory, in 1844, and of the Academy of Music, in 1847, under various teachers. Took the King's Scholarship in 1847, and again in 1849, and in the latter year

was appointed organist of the Queen's private chapel, and also became violinist in the Italian Opera Orchestra. In 1851 he was assistant professor of piano at the Royal Academy and succeeded Bennett as conductor of the Philharmonic Society and, in 1870, became conductor of the Royal band. He held many high offices and was knighted by the Queen in 1892. Among his works are a royal wedding serenade, two cantatas, an oratorio, Gideon, written for the Gloucester Festival in 1871; two concert-overtures, piano-pieces, and songs and marches. He also contributed to Grove's Dictionary of Music.

Cuzzoni (kood-zō'-ne), Francesca. 1700-1770.

Famous singer of the Eighteenth Century, and one of the heroines of one of the greatest feuds ever recorded on the Italian stage. She was born, according to Burney, at Parma, and according to Hawkins at Modena, Italy, and received her first instruction from Lanzi, a noted teacher. She made her debut at Venice, with Faustina, in 1719, in Gasparini's Lamano, and after singing in various Italian cities, she came to England and shortly afterward married Sandoni, a harpsichord-player and composer of considerable prominence. Her first London appearance was in 1722, as Teofane in Handel's Otho. For this part she was specially engaged by Handel himself, who was so delighted with her success in it that he composed a number of airs to suit the peculiarities of her voice and style. Success followed success, and at one time she is said to have received a salary of 24,000 francs for one season from a manager in Italy. She made herself so popular in Coriolano, Flavio and Farnace that Durastanti and Anastasia Robinson were obliged to withdraw from the operatic stage before the superior attractions of the newly-arrived Cuzzoni. Her success might have continued for many years had it not been for her violent temper and arrogance. She took such liberties with Handel's music, which he had specially composed for her, that he never rested until he found a singer who could eclipse her. He finally succeeded in Faustina Bordoni, who was beautiful, talented and of agreeable manners, and who shortly afterward supplanted Cuzzoni in the hearts of the London opera-goers and eventually forced her out of England. Faustina had Handel on her side and had the good sense not to reject his music, as her rival had done. Shortly after her appearance on the scene the musical public became divided in its allegiance to the two singers and party feeling became so strong that when Cuzzoni's admirers applauded her the adherents of Faustina hissed, and vice versa. In 1728, at the close of the season, the managers became so provoked by the constant quarrels that they offered Faustina a larger salary than Cuzzoni, and the latter took her departure from England disappointed and humiliated. She next went to Vienna and sang at court, but her demands for her services were so enormous that she was prevented from securing engagements at the theatres. After a series of tours on the Continent she returned to London, in 1734, and appeared as Ariadne at the opera house in Lincoln Inn Fields established by Porpora in opposition to Handel. After a second tour abroad, she again returned to England, in 1750, but her voice had failed and she was now poor and friendless. She next went to Holland, where she was imprisoned for debt, and we hear of her next at Bologna, where she made a meager living by making buttons. She died there in the greatest poverty. In 1741 there was a rumor that Cuzzoni was to be beheaded for poisoning her husband, but the sentence, if pronounced, never was put into execution, and nothing more was heard of it.

Czernohorsky (chĕr-nō-hôr'-shkĭ), Bohuslav. 1690-1740.

A Minorite monk, who was born at Nimburg in Bohemia, and is noted for having been the teacher of Gluck and Tartini. He was choirmaster at St. Antonio, Padua, and about 1715 was organist at Assisi. After returning to Bohemia he became chapelmaster at the Teinkirche, Prague, and in 1735 at St. Jacob's, Prague, and here it was that Gluck studied with him. Czernohorsky belonged to that school which cultivated and fostered the severe and pure only in musical composition. His compositions are now seldom heard except in the services of the churches in Bohemia. Many of his manuscripts were destroyed in a fire which burned the

Minorite monastery to the ground in 1754. A few of his works are owned by private individuals, while others are in the church archives at Prague. He died while traveling in Italy in 1740.

Czerny (chār-nē), Karl. 1791-1857.

Very famous teacher of the piano. He was born in Vienna. Was a pupil of his father, Wenceslas Czerny, and also of Beethoven and Clementi, whose method of teaching he studied. Beethoven offered to teach him and became his warm friend, introducing him to his patron, Prince Lichnowsky, whose friendship later proved of the greatest benefit to Czerny. As a boy he showed great skill in music and at ten he could play by heart the works of all the celebrated masters. In 1804 he made preparations for a tour, but abandoned it because of the unsettled state of the Continent and devoted himself instead to teaching and composing. Among his pupils were Liszt, Thalberg, Belleville, Mme. Oury and other musicians who became famous in later years. It was said of him that he would take no pupils except those who showed special talent. Liszt was only ten when he became his pupil. From 1816 until 1823 he had music performed by his best pupils at his house, where Beethoven loved to visit. Czerny was modest and simple in his manner and mode of life and helpful and encouraging to all young artists, if assured of their

ability. About 1850 his health began to fail and he was forced to take a rest. Seven years later he died. He had neither brothers, sisters or near relatives and he never married. His printed works consist of nearly one thousand numbers, and at one time he had difficulty in supplying the demands of his publishers. He also left an immense collection of manuscripts now in the museum at Vienna, including twenty-four masses, four requiems, three hundred graduals and offertories, symphonies and songs. He also arranged, as a special commission, the overtures of Semiramide and William Tell for eight pianos (four hands each).

Czibulka (chē-bool'-kä), Alphons. 1842-1894.

A prolific composer, who was born at Szepes-Várallya, in Hungary; studied at Pressburg and Vienna, and then went as pianist to Russia. In 1865 he became choirmaster at the Carl Theatre, Vienna, and the next year upon his own application served in the 17th regiment of infantry, with which he made the campaign in Italy, and was later bandmaster in Vienna. He composed much dance-music, wrote six operettas and an opera, Der Berjazze, which was brought out in Vienna in 1892. His best works are Gil Blas, an operetta, produced in Hamburg in 1889, and the opera, Signor Annibale, brought out the next year.

D

Dalayrac (dăl-ĕ-răk), Nicolas. 1753-1809.

Famous French composer, whose works were among the most popular in Paris at the close of the Eighteenth Century, although they are now seldom heard. He was born at Muret, France, and was originally intended for the bar, but he went to Paris and became a commissioned officer in the guards of Count d'Artois, in 1774. His musical studies were pursued under Langlé and Caffaro. His first effort in the operatic line was Le Petit Souper, produced in 1781 at the French Court, and which was such a success that the young composer wrote, shortly afterward, L'Éclipse Totale, for the Opéra Comique. This did much to give him a definite place in the musical world. Other works that are worthy of note are Le Corsaire; Azémia; and Nina, which last was performed two years after his death. He was honored by his country with the appointment as a Chevalier of the Legion of Honor.

Dalberg (däl'-bărkh), Johann Friedrich Hugo von. 1752-1812.

Pianist, composer and writer, who was born at Aschaffenburg, Germany, and studied at Göttingen, and later

held ecclesiastical appointments at Coblentz, Treves and Worms. He wrote a number of works on Oriental music, didactic works and compositions for the piano and also played on that instrument excellently. The most important of his works are the cantatas, Jesus auf Golgotha; Eva's Klagen, a German version of Pope's poem, The Dying Christian to His Soul; a quartet for piano and wind-instruments; sonatas for the piano, with and without violin; also several books of songs. Dalberg was the author of a number of literary works and translated Sir William Jones' treatise on Indian Music, entitled The Musical Modes of the Hindus, published in 1802. Dalberg died in the town where he was born.

D'Albert, Eugen. See Albert, Eugen d'

Dalcroze, Émile Jaques. 1865-

Swiss composer, who was born in Vienna, of Swiss parents, and who have lived in Geneva since 1873. He pursued his studies under Bruckner of Vienna, worked on orchestration under Delibes at Paris, and was also a pupil of R. Fuchs of Vienna. He has occupied the posts of lecturer, critic, professor of harmony and head of the solfeggia class at the Conservatory of Geneva and has composed all classes of music. His songs have been extremely popular in Switzerland, Germany, and Holland and his string-quartets are well thought of by musicians. Among his more important works are La Veillée, for solos, chorus and orchestra; Jenie, a lyric comedy; Sancho Panza, also a lyric comedy; and a violin concerto, which was the cause of much discussion among musicians because of its departure from the usual rules of form.

Damoreau (dăm-ō-rō), Laure Cinthie Montalant. 1801-1863.

She was born in Paris and attained to much prominence as a singer. Her parents were moderately well-to-do, her father being a professor of languages and her mother a wood-engraver. When a little girl she was taken to Catel and astonished him by singing with great feeling and accuracy the finale to The Marriage of Figaro. Her uncle, M. Plautade, taught her singing, and while studying she was also composing. She was admited to the Conservatory in 1808 and became highly proficient as

a performer on the piano. She made her debut in opera at the Paris Opéra, in La Cosa Rara, in the part of Lilla. Her first really important part was that of Cherubino in The Marriage of Figaro. While appearing at the Theatre Italien she understudied all of the prime donne, and upon advice changed her name to Cinti. She was engaged by Ebers to sing in London and made her first appearance there in 1822 as Rosina in The Barber of Seville. She was not well received, so returned to Paris, and there appeared in many operas, among them Don Giovanni, and Romeo and Juliet. Rossini about this time heard her sing and taking an interest in her engaged her to sing in his Moses in Egypt, and this opera crowned her success. In Brussels she married M. Damoreau, an actor, and from then on was frequently heard in London, Paris and many of the continental cities. In 1841 she made her farewell appearance in France. As a concert singer she came to the United States in 1843, and on returning to Paris accepted the post of professor of singing in the Paris Conservatory. In 1849 she published her Méthode de Chant, used by the Conservatory. She also published some charming compositions and taught many pupils who afterwards became distinguished.

*** Damrosch (dăm'-rôsh), Frank Heino. 1859-**

The eldest son of the late Dr. Leopold Damrosch, and brother of Walter Damrosch. He was born in Breslau, Prussia, and when a mere youth began his studies in music, being a pupil of Pruckner and Jean Vogt. After his parent's removal to New York, he continued his studies in piano under Von Inten, studying theory and composition with his father and Moszkowski. He went to Denver and entered business life there, but never lost his interest in music. From 1882 to 1885 he was the conductor of the Denver Chorus Club. On his father's death he returned to New York, where his brother Walter was already recognized as a musician and conductor of great promise.

Frank Damrosch chose the life of a teacher, and later that of conductor and trainer of large choral societies. During the régime of German music at the Metropolitan Opera House,

from 1885 until 1891, he was chorus-master, and until 1891 conductor of the Newark Harmonic Society. Frank Damrosch has been called the great democrat among musical directors and has spent an unselfish life in developing a taste for music in America, by training the children of the public schools and the people in the lower walks of life. His first effort in this direction was in 1892, when he organized The People's Choral Union in New York, for the popularization of choral singing, which has borne good fruits and for which he published, in 1894, his Popular Method of Sight Singing. This chorus was composed almost wholly of wage-earners and had a membership of 1200.

In 1897 he was induced to become the supervisor of music in the public schools of New York, and it is said made a large financial sacrifice in accepting this position. Under his direction the singing of the school children vastly improved. In 1905, Mr. Damrosch gave up the work in the schools, but his influence will be felt perhaps for generations. In 1898 he succeeded his brother as conductor of the Oratorio Society of New York, and holds the position at the present time. He has also been conductor of the Musurgia Society of that city; the Oratorio Society of Bridgeport, Connecticut; the Orpheus and Eurydice of Philadelphia; the Mendelssohn Glee Club, since 1905; Symphony concerts for young people, since 1898; and the Musical Art Society, since 1892. Mr. Damrosch is at present the director of the new Institution of Musical Art of New York, for which he has worked unceasingly for years, and which is the realization of all his hopes. The new school is the first American Conservatory of Music organized with the breadth of plan and aim of the best of European institutions. For a year Mr. Damrosch worked at organizing it. He sought and found, in James Loeb, a son of the banker, Soloman Loeb, a man of culture and means to endow the school. Mr. Loeb, subscribed $500,000 for the institution. In October, 1905, its doors were opened and three hundred and fifty pupils were enrolled the first week. It provides the students the highest musical instruction in all branches, and is housed in a beautiful building on Fifth Avenue. A special course for the directors of

music in the public schools is one of the features of the Institute. Mr. Damrosch received from Yale, in 1904, the degree of Doctor of Music. He has published only a few compositions, and these being mostly songs and choruses.

Damrosch, Dr. Leopold. 1832-1885.

Well-known as one of America's most able conductors, head of a highly musical and artistic family and the man who started the crusade that led to the establishment in New York of German Opera on a firm basis. He was born at Posen, Prussia, and from his father, a man of culture and means, he inherited a love of music. When nine years of age he commenced the study of the violin and later pursued a course of instruction in medicine at the University of Berlin, graduating with high honors after three years. During this time he devoted his spare moments to music and studied the violin under Ries, and theory and composition under Dehn and Böhmer. Shortly afterward he appeared as a solo violinist in various German cities and was so successful that his reputation soon became a national one. He went to Weimar, in 1855, where Liszt was much impressed with his playing, and gave him the post of solo violinist in the Grand Duke's orchestra. He held this position for eighteen months and through it he met many prominent musicians of the day, Liszt becoming one of his warmest friends. At Weimar he also met Wagner, who took a deep interest in him. Here he met and married the singer, Helene von Heimburg. He went next to Breslau, where he became conductor of the Philharmonic concerts, continuing in that capacity for a year, resigning to go on a concert tour with von Bülow and Tausig. While conductor of the Philharmonic Society he gave a prominent place to the compositions of Wagner, Liszt, and Berlioz, the works of these musicians not being then as well-known as they are today. In 1862, Dr. Damrosch returned to Breslau and organized a symphony society with an orchestra of eighty players. Nearly all the celebrated artists of the day appeared at the concerts, among them Rubinstein, Joachim and Mme. Viardot-Garcia, while both Liszt and Wagner took up the baton on several occasions. In 1871, Dr. Damrosch

accepted a call from the Arion Society, a male chorus of New York, to become its conductor. He made his debut in this country at Steinway Hall, New York, as conductor, composer and violinist, meeting with an enthusiastic reception. He almost immediately became a factor in the musical life of the metropolis, and two years later organized the Oratorio Society. In 1878 a second society, the Symphony Society, was organized by Dr. Damrosch, the orchestra of which has become noted through his efforts and those of his son Walter, who is at present its conductor. Dr. Damrosch remained conductor of the society until his death. In 1880 he was given the degree of Doctor of Music by Columbia College, New York. In 1881 he conducted the first great musical festival held in New York, with an orchestra of two hundred and fifty and a chorus of twelve hundred. Two years later he made a tour of the western states with his orchestra, and from this time on until his death he conducted various festivals.

Dr. Damrosch was instrumental in establishing German Opera at the Metropolitan Opera House, New York. He gathered a company of German vocalists and made of the venture a success, producing Tannhäuser, Lohengrin and Die Walküre. The season opened November, 1884, and ended February, 1885, Dr. Damrosch conducting every performance with the exception of the last. He was taken ill with a cold, which rapidly developed into pneumonia, and died five days later. He had in those few months, however, placed German Opera on a firm footing in New York. This had been his one great ambition, and under the direction of Anton Seidl it was continued for six years at the Metropolitan Opera House. The last years of his life were busy and fruitful ones, but so much of his time was taken up with his other duties that his compositions are not numerous. They consist of a biblical idyll or cantata, Ruth and Naomi; a festival overture and other orchestral pieces; various pieces for the violin; a collection of church music, entitled St. Cecilia; Sulamith, a sacred cantata; and several songs. "The secret of his success as a conductor lay in the precision and surety with which he wielded the baton," says one writer, "the fine artistic feeling he brought to bear on the works he interpreted and the faculty he had of imparting that feeling to those under him." Dr. Damrosch took a notable part in the development of music in America and because of his efforts to raise the standard of musical taste, by giving the people the best productions of the art, his name ranks high in the history of music in this country. Two sons of Dr. Damrosch, Walter and Frank, are notable figures in the world of music today, and are ever active in furthering the art.

Damrosch, Walter Johannes. 1862-

Talented conductor, Wagnerian lecturer and composer, a son of Dr. Leopold Damrosch. He was born in Breslau, Prussia. He showed a fondness for music at an early age and was instructed by his father in harmony and also studied under Rischbieter and Draeseke at Dresden. He came to America with his parents in 1871, and in 1884, when his father began his season of German Opera in New York, Walter was made the assistant conductor. After his father's death he held the same post under Seidl, and also became conductor of the Oratorio and Symphony Societies. For his father's musical festival, in 1880, he trained the Newark Harmonic Society, of which he then became conductor. As an operatic impressario he showed good judgment and business sense. In 1895 he made an effort to re-establish German Opera in New York and gave a season of it at the Metropolitan Opera House and in some of the larger cities, bringing over from Europe several noted singers, among them Alvary, Gadski and Sucher. During his second season he produced his own opera, The Scarlet Letter, founded on Hawthorne's novel of that name. German Opera having been crowded out of the Metropolitan Opera House a few seasons later he organized a company from such material as he could engage, turned Carnegie Hall into an opera house and gave several Wagnerian performances, among them the first performance of The Ring of the Nibelungen in New York. After another season, however, interest seemed to have declined and German Opera as an individual enterprise ended.

Damrosch

As a concert conductor Damrosch has produced several important novelties in America. Among them were Tschaikowsky's Sixth Symphony, Liszt's Christus and Parsifal (in oratorio form), which were first given in this country under his baton. As a composer he wrote beside The Scarlet Letter, another opera, Cyrano, with the text by W. J. Henderson after Rostand's play; the Manila Te Deum, in honor of Dewey's victory; a violin sonata and several songs. He is best known as a composer through his setting of one of Kipling's Barrack Room Ballads, Danny Deever. He has also introduced many famous artists to the American public, including Milka Ternina, Brema, and Lili Lehmann, besides those mentioned before. He is at present the conductor of the New York Symphony Orchestra, one of the ablest and best organizations of its kind in this country, numbering some fifty-five players, whose training has been long and thorough. Mr. Damrosch is a man of many winning personal traits and is well-liked by the musicians under him. He married in 1890, Miss Margaret Blaine, a daughter of the late James G. Blaine. Their home is in New York.

Dana, William Henry. 1846-

A musician and lecturer, and president of Dana's Musical Institute at Warren, Ohio, where he was born. His musical education was begun at Kullak's Conservatory, Berlin, and continued at the Royal Academy of Music, London. He served during the Civil War, was one of the founders of the Music Teachers' National Association, and, in 1880, began a series of lecturing tours, traveling over Europe and in Scandinavia, Russia and the Arctic regions. He has written many text-books on music, including one on thorough-bass, published in 1874; one on harmony, published in 1880; and another on practical counterpoint, published in 1885; also guides in orchestration and in military band arranging. He received the bronze medal and diploma of the exposition of Bologna, Italy, in 1888, for the excellence of his musical text-books.

Danby, John. 1757-1798.

Famous English glee composer, of whom very little is known. He was a pupil of Samuel Webbe, and for several years was organist of the chapel of the Spanish embassy, London. He gained ten prizes from the Catch Club for eight glees, two canons and an ode, written between 1781 and 1794. In all he wrote about ninety-two glees, three books of them having been published in his life-time and a fourth after his death. Among his most popular glees are When Sappho Tun'd; Awake Æolian Lyre, which is considered his best; The Nightingale; and Let Gaiety Sparkle. He belonged to the pastoral school of Atterbury, Paxton and Spofforth rather than to that of Calcott and Webbe. His style is smooth and graceful and his glees are all charming. He died in London and is buried in Old St. Pancras cemetery, a monument having been raised to his memory.

Dannreuther

Dancla (dän-klä), Jean Baptiste Charles. 1818-

Violinist, composer and teacher and the last surviving representative of the old French School of violin-playing. He was born at Bagnéres de Bigorre, France, and studied at the Conservatory, Paris, being a pupil in violin of Baillot. Halévy and Berton were also his teachers. In 1834 he entered the orchestra of the Paris Opéra Comique as second solo-violinist, and in 1857 was appointed professor of the violin at the Conservatory. His quartet soirées enjoyed a high reputation and he was also successful as a soloist in the Société des concerts. In his soirées he was assisted by his two brothers, Leopold, a violinist, and Arnaud, a violoncellist. Dancla composed, in all, about one hundred and fifty works, mostly for the violin, but including some chamber-music, violin concertos and quartets for strings, trios. He received the Chartier prize for his chamber-music in 1861, jointly with Mme. Farrenc. He wrote several educational works, among them, a method for violin and other studies which are of the greatest value to teachers. His minor compositions for the violin are widely popular.

Dannreuther (dän'-roi-tĕr), Edward George. 1844-1905.

German composer, writer and pianist, who was also a teacher, and a friend and champion of Wagner. He

Dannreuther

was born at Strasburg, and when five years of age was taken to Cincinnati, Ohio. He studied music at Leipsic, from 1859 to 1863, under Richter, Hauptmann and Moscheles. He finally made London his home, settling there in 1863. Dannreuther is best known as a pianist and an advocate of Wagner. In 1872 he founded a Wagner Society and conducted its concerts, and his influence has been of the highest value to the cause of chamber-music in England. He was a masterly interpreter of Bach and Beethoven and an earnest apostle of the new school of music and no less zealous for the old. Among his works are songs and piano music; a book on Wagner and his theories and tendencies; articles contributed to Grove's Dictionary of Music and Musicians, articles on the opera, on Beethoven and on Wagner, which appeared in Macmillan's Magazine; and he also translated many of Wagner's works. Mr. Dannreuther's last literary work was volume VI (The Romantic Period) of the Oxford History of Music, issued by the Clarendon Press. This volume appeared shortly after his death. A son, S. Dannreuther, survives him and resides in London.

Danzi (dän'-tsē), Franz. 1763-1826.

Dramatic composer and violoncellist, who was born at Mannheim, Germany. He studied music under his father who was first violoncellist to the Elector Palatine and later took a course in composition under Abbé Vogler. When only twelve, Danzi wrote music for the violoncello and at fifteen was admitted to the Elector's band. When the band was removed to Munich he went with it, and there produced, in 1798, his first opera, Azakia. He married Margarethe Marchand, the singer, and with her made a tour which lasted six years. Returning to Munich, he was successively vice-chapelmaster at the Electoral chapel, chapelmaster to the King of Würtemburg at Stuttgart, and chapelmaster at the court of Baden at Carlsruhe, where his death occurred. Danzi wrote many operas of more than usual merit and much chamber-music. Among the best known of his operatic works are the following: Cleopatra, given at Mannheim in 1797; Die Sylphe; and Der Kuss. His other works include an

Dargomyzsky

oratorio; a cantata for four voices and orchestra; masses for four voices and orchestra; the 128th Psalm for four voices and orchestra; symphonies; quintets; concertos; sonatas; and many songs and choruses. He also excelled as a teacher of singing.

Dargomyzsky (där-gō-mēsh'-shkē), Alexander Sergievitch. 1813-1869.

This name is sometimes spelled Dargomijsky. He was a Russian composer and pianist of noble birth, born in the government of Toula, Russia, and early in life manifested a talent for composition. When he was four years of age, Dargomyzsky's parents removed to St. Petersburg and placed him in the hands of good teachers, for the serious study of music. At seven he wrote little sonatas for the piano, and a short time afterward entered the St. Petersburg Conservatory of Music, where he studied violin, harmony and composition under Schoberlechner, and became a brilliant pianist. When he was eighteen, Dargomyzsky appeared in recitals in St. Petersburg. From 1831 until 1835 he held a government position, but afterward devoted himself exclusively to the study of music upon the advice of Glinka, whom he had met and who had become interested in his career. In 1845 the young Russian visited Germany, Brussels and Paris, as a pianist and in Brussels especially was received with the greatest enthusiasm. Two years later he visited Moscow and there, the same year, produced his opera, Esmeralda, a light work written in the style of Auber and Halévy, which he had composed for the Russian Imperial Opera, but which was rejected by the managers. In Moscow it was well received, and later in St. Petersburg made a success. Between 1850 and 1855 Dargomyzsky published more than one hundred romances; airs; duos; fantasias and waltzes. In 1856 he produced in St. Petersburg his most striking success, the opera, The Roussalka (The Water Sprite), which by many is considered his best work and which still keeps the stage. Its libretto is founded upon Pushkin's dramatic version of a national legend. The Feast of Bacchus, an opera-ballet founded on Pushkin's dramatic poem, a part of which was given in 1845, has never been heard in its entirety. Beside these works, Dargomyzsky

wrote ballads; vocal romances; a Finnish fantasy; Baba Iaza; the Cossack dance; a fairy opera, Rogdane; a duet for an unfinished opera, Mazeppa; Tarantelle Slave, for piano; a fantasia; and the Dance of the Mummers, all of which have received the highest praise from musicians.

Dargomyzsky was elected president of the Russian Musical Society in 1867, and his house became the gathering-place of the young Russian school of musicians who followed Schumann, Berlioz, Wagner and Liszt. In his later years the composer was extremely popular in the highest circles of St. Petersburg Society, and as a pianist and composer of many songs for the salon, was in great demand. His posthumous opera, The Marble Guest, or Don Juan, was scored by Rimsky-Korsakov, according to a request made by Dargomyzsky on his death bed and with a postlude by César Cui was brought out in St. Petersburg in 1872, with striking success. Dargomyzsky's music is dramatic and realistic in the extreme, and shows the influence of Wagner to a decided degree. Says Riemann: "He adopted the principles of Wagner more and more freely until he finally went even further than the master of Bayreuth to carry out his ideas." Some of his songs have been compared to the ballads of Schubert and Schumann, and his Finnish fantasia and his Cossack dance for orchestra enjoy the widest popularity.

D'Arville (där-vĭl), Camille. 1863-

She was born in the village of Oldmarck, Province of Overyseel, Holland, and belongs to the old guard in American comic opera, the others being Lillian Russell, Pauline Hall, Fay Templeton and the late Jessie Bartlett Davis. She received her training from French and Italian teachers, and when she was twelve years of age was sent to Amsterdam, where she studied music at the Conservatory. In that city she made her debut in concert in 1877. Later she went to Vienna, where she studied for a time, and she appeared in a one-act operetta, entitled Cymbria, at the Strand Theatre, London, with success. Her name was originally Neeltye Dykstra, but after her first appearance in opera, she changed it to Camille D'Arville. She toured the

English provinces for a time in various operas, followed by an engagement at the Gaiety Theatre, London. She came to the United States in 1888 under the management of J. C. Duff, making her first appearance here in a comic opera, The Queen's Mate. For the next few years she appeared in New York and London frequently, and made her reputation, as a comic opera star while singing in this country with The Bostonians. While prima donna of this organization she sang with great success in The Bohemian Girl, Robinhood, The Highwayman and The Mascotte.

David (dă-vēd), Félicien César. 1810-1876.

An eminent French composer, who was born at Cadene, in the south of France. His music is now seldom heard and his name is almost forgotten, but his place in the history of music is marked. "He was rather a tone-painter than a symphonist," says Hervey. He was one of the musicians who rendered the reign of the Citizen King, Louis Philippe, memorable and his music, in his time, was immensely popular. He was the first to introduce a new element into French music, that Orientalism, which since his time has been made use of by so many other composers. He made a sensation with his cantata, Le Désert, by reason of its exotic, Oriental dances. David was a chorister in the Aix Cathedral and was educated at the Jesuit College, of Aix, from 1825 until 1828. He received many honors from his country. Was made a Chevalier of the Legion of Honor, and was pensioned by Napoleon III. in 1860, and nine years later was made a member of the Academy of Fine Arts. He wrote several operas, which were successful, among them La Pérle du Brésil, Le Saphir, La Captive, Lalla Roukh, and Herculanum, performed in 1859 for the first time, the same year that saw the first production of Gounod's Faust. His Lalla Roukh had a temporary success, and his string quartets were also held in high esteem during his life-time, but none of them ever attained the success of Le Désert. It has been given in London and the provinces, and will probably outlive any of the composer's works. He also wrote a symphony, Christophe Colomb; songs and piano-music.

David (dä-fēt), Ferdinand. 1810-1873.

One of the most celebrated violin-players and teachers of Germany, who numbered Joachim, Wilhelmj and other well-known violinists, among his pupils. He was born at Hamburg and lived there at the time of the French occupation. He is said to have played in a concert when only ten and at thirteen he became a pupil of Spohr at Cassel. He made a concert tour with his sister, Mme. Dulcken, and in 1827 entered the orchestra of the Königstadt Theatre at Berlin, where he met Mendelssohn, with whom he became intimate. While in Berlin he attracted the attention of a wealthy musical amateur named Liphart, who lived at Dorpat and who maintained a quartet at his own expense. He engaged David as leader and he eventually married Liphart's daughter. When Mendelssohn was appointed conductor at the Gewandhaus concerts at Leipsic he made David concertmaster, and he held this post until 1836. Seven years later the Conservatory of Leipsic was founded by Mendelssohn, and David became professor of the violin. In this position his influence became great and beneficial. In Leipsic he established a quartet, which was one of the best of the day. He died in 1873 and is remembered as one of the most admirable teachers of the century. Mendelssohn is said to have conferred with him as to his (Mendelssohn's) concerto during its composition, and to have given other evidences of his belief in his musical ability.

Davide (dä-vē'-dĕ), Giacomo. 1750-1830.

He is better known as "David le père," and was the most popular tenor of his day. He was born at Presezze, Italy, and studied long and carefully, one of his instructors in music being Sala, who taught him composition. Davide was called "The Paganini, the Moscheles of singing," by Carpani, who explained the phrase by saying: "Like these two despots, he manages as he wishes, a voice, which is not perfect but of great extent." He appeared first in London, in 1791, and was popular there as well as in continental cities. He appeared with Mme. Colbran in Otello and other of Rossini's operas with much success. He made one of his greatest sensations in Pergolesi's Stabat and sang frequently at La Scala, Milan. One of his last public appearances was at one of the Handel festivals at Westminster Abbey. He died at Bergamo, Italy. Davide taught his son, Giovanni, who became a noted singer, and Nozzari was also one of his pupils.

Davide, Giovanni. 1789-1851.

A son of Giacomo Davide. He became an operatic singer and a vocalist of renown, and was said, in spite of defects and the want of good taste in singing, to carry his hearers off their feet by the prodigious volume and great sweetness of his vocal organ. He made his debut at Brescia in 1810 and appeared later in the chief cities of Italy, singing in several of Rossini's operas. The composer is said to have written roles in Otello, La Donna del Lago and Ermione for him. He was engaged by Barbaja, director of opera in Naples, Milan, Bologna and Vienna, and sang in these cities from 1831 to 1841 with great success. In 1829 he appeared in London for the first time. He founded a school of singing in Naples and this not being a success he accepted the position of manager of the St. Petersburg Opera, and died in that city in 1851.

Davidov (dä'-vĭ-dôf), Charles. 1838-1889.

A famous violoncellist, who was born at Goldingen in Courtland, Russia. After studying at the Moscow University and receiving a mathematical degree, in 1858, he took up his musical work, studying violoncello under Schmidt at Moscow, and Schuberth at St. Petersburg. He later studied composition at Leipsic with Hauptmann. His first public appearance was made at the Gewandhaus, Leipsic, in 1859, and was so successful that he was later appointed violoncellist in the orchestra, and professor at the Conservatory. In 1862 he was appointed cellist to the Emperor of Russia and in the orchestra of the Russian Musical Society. He was made first violoncellist to the St. Petersburg Opera the same year and later became a professor in the Conservatory there. He was a member of the St. Petersburg quartet, which was founded in 1868 and continued until Davidov's death in 1899. While director of the St. Petersburg Opera the number of free scholarships was increased through his influence and

he did a great deal to aid poor students. He died in Moscow. Among his works are a symphonic sketch for orchestra, an orchestral suite, four concertos, Russian fantasia, and several smaller pieces, the best known of which are Adieu, Solitude, The Gifts of Terek, a symphonic poem, and songs, many of which attained great popularity.

Davies (dā-vĭs), Benjamin Grey (Known as Ben). 1858-

A popular tenor, who was born near Swansea, Wales, and who has been heard in Europe and the United States in opera and in concert. His voice is an instance of a boyish contralto passing into a tenor. After gaining a local reputation as a singer he entered the Royal Academy of Music, at the age of nineteen, where he studied two years under Randegger and Signor Fiori. He was enabled to study at that institution through the winning of a prize at the Swansea Eisteddfod. He joined the Carl Rosa Company, making his debut at Her Majesty's Theatre, London, as Thaddeus in The Bohemian Girl. He sang next in Cellier's Dorothy and in the title role of Sullivan's Ivanhoe. He obtained an engagement to sing tenor solos in the oratorio, St. Paul, at Dublin, because of his success in the performance of the Hymn of Praise, given by the Academy students in 1879. He made his first appearance in Cardiff in 1892 in the Stabet Mater of Dvořák, and sang at the Norwich Festivals in 1893 and 1896, and at Bristol the latter year. In 1894 he was heard in Berlin, and at Chicago during the World's Fair, in 1893. In 1885 Davies married Miss Clara Perry, a soprano singer, who had been with the Carl Rosa Company. Davies has also been heard in Goring Thomas' Esmerelda, in Colomba, The Canterbury Pilgrims and in other light operas, and for years his services have been in demand at all of the important music festivals and concerts. Since 1893, when he made his first visit to the United States, he has been heard here almost every year.

*** Davies, David Thomas Ffrangcon-. 1860-**

Renowned barytone, who was born at Bethesda, Carnarvonshire, North Wales. He received his early education at the Friars' School, Bangor,

and studied music under his father, entering Jesus College, Oxford, later, where he gained degrees of Bachelor of Arts and Master of Arts. He also stood well in the athletic life of the university, taking part in many of the events. Ffrangcon-Davies' early musical studies were carried on under the supervision of his father, a distinguished amateur musician, and after leaving Oxford he entered the Guildhall School of Music at Manchester. He also studied under Richard Latter and afterwards became a pupil of Shakespeare and of Randegger. After leaving college Ffrangcon-Davies was ordained a clergyman, but left the church not long afterwards, and from then on devoted himself exclusively to music, bringing his innate musical and histrionic ability and his broad education to bear on the art. His first public appearance was made in Manchester at a De Jong concert in 1890. His stage debut was made as the Herald in Lohengrin at Drury Lane with the Carl Rosa Company, and in the same year he sang the title role of Elijah at Hovingham, Yorkshire. His festival debut was made at Hanley in 1893, and two years later he sang at the Cardiff Festival. In opera he has sung the title roles of Faust and Lohengrin, and created the part of Cedric in Sir Arthur Sullivan's Ivanhoe. Ffrangcon-Davies' voice was declared by Sims Reeves to be the purest barytone he had ever heard. It is wonderfully clear and rich, and his enunciation is perfect. He is considered one of the best concert and oratorio barytones of the day and has been heard in many cities in Europe and the United States. His American tour, in 1896, especially, was an artistic and financial success. Since then he has toured numerous times in America and has sung in many of the principal festivals of the world. Ffrangcon-Davies resided in Berlin from 1898 until 1901 and sang in many German and Swiss cities. His greatest success was made in the oratorio, Elijah, when he sang at Queen's Hall, London, in 1901. He participated in the first performance of Elgar's Dream of Gerontius, in 1903, and sang The Apostles by the same composer, at the Birmingham Festival, and the same year took part in the Richard Strauss Festival. He also participated in the first performance of Elgar's Saga of King Olaf in 1896. His most

recent engagements have been for the Royal Choral Society, in Coleridge-Taylor's Hiawatha, The Richter concerts and the Elgar Festival at Covent Garden in 1904. In 1903 he received the appointment of teacher of singing at the Royal Academy of Music, London, a position which he holds at the present time. He is the author of a work on vocal training, entitled The Singing of the Future, and of Per Aspera ad Astra.

Davies, Fanny. 1863-

Noted woman pianist, who belongs to a musical family, her grandfather, John Woodhill of Birmingham, having been well-known as a violoncello player, and her mother equally renowned as an amateur musician of talent. Miss Davies was born on the Island of Guernsey, one of the Channel islands. Her earliest instruction in music was received from Miss Welchman and Charles Flavell of Birmingham, both of whom instructed her in the piano. She studied counterpoint and harmony, in Birmingham, with Dr. A. R. Gaul, and was a pupil of Paul in piano and of Jadassohn and Reinecke in fugue and counterpoint, at the Leipsic Conservatory, from 1882 to 1883. From 1883 to 1885 Miss Davies was a pupil of Mme. Clara Schumann at the Hoch Conservatory at Frankfort and studied fugue and counterpoint with Dr. Scholz. She made her debut at the Crystal Palace, London, in 1885, playing the solo part in Beethoven's Concerto in G. Later she played at the Philharmonic concerts and at the Monday Popular concerts, and made successful tours through England, Germany and Italy. She has appeared with the late Joachim and with Piatti in recital, and has played before most of the reigning sovereigns. As an interpreter of the music of Schumann, Miss Davies is highly regarded by musicians. She has declared her indebtedness to Mme. Schumann for her style and phrasing. She is also a splendid interpreter of Brahms, and has brought forward many new works, rendering them with skill and understanding.

*** Davies, Henry Walford. 1869-**

An English organist, who was born at Oswestry, and at twelve years of age became a chorister in St. George's Chapel, Windsor. He studied under

Sir Walter Parratt, and was organist of the Park Chapel, Windsor. After holding many positions as organist in various churches he became, in 1894, an associate of the Royal College of Music for composition, and the next year succeeded Rockstro as professor of counterpoint there. He has written a piano quintet in E flat; a symphony in D, published in 1895; a cantat, Hervé Riel (after Browning's poem), performed at the Royal College in 1895, when it attracted much attention; and much chamber-music, in which he excelled. In 1894 he won the Bristol Orpheus Society's prize with his glee, The Sturdy Rock. He has also written madrigals; love songs; and a cantata, Everyman, a setting of the mystery play which was written for the Leeds Festival in 1904; a cathedral service; anthems; and sonatas, besides other works.

Davies, Mary. 1855-

A well-known soprano, who was born in London, of Welsh parents. While singing at the Welsh concerts in London she attracted the attention of Edith Wynne, the singer, and Brinley Richards, both of whom instructed her. She won the Welsh Choral Union Scholarship in 1873 and studied at the Royal Academy of Music, winning the Parepa-Rosa gold medal in 1876, and the Nilsson prize in 1877. She appeared with success, in 1878, at the Worcester Festival, and sang at the Gloucester Festival in 1883 and also at the Norwich and Chester Festivals. She sang in the first complete performance of Berlioz's Faust in England, under Hallé, at Manchester in 1880 and the same year repeated the performance at St. James Hall. She also sang the part of Elsie, in the cantata, The Fisher Maidens, and the part of Mary in the production of Berlioz's Childhood of Christ at the Crystal Palace in 1886. She has been heard often in oratorio, of which she appeared to be especially fond. She sang in The Messiah, St. Paul, and the Hymn of Praise with striking success, at Liverpool, Manchester, Glasgow and Birmingham. She was heard in the United States, at the World's Fair, in 1893. She is perhaps best known as a ballad-singer and has been heard in the many concerts throughout England. Her voice is a mezzo, of limited power, but intensely sweet. She was elected first

an associate, then a fellow of the Royal Academy of Music. In 1888 she married W. Cadwalader Davies, and in 1900 retired from the concert stage.

Davis, Jessie Bartlett. 1860-1905.

Comic opera singer, whose name and fame are linked with the history of the Bostonians, with which company she was associated for ten years. She was born in Morris, Illinois, but came from New England stock, her parents having moved to the middle west from Keene, N. H. She began her musical career by singing in the church choir of the village when a young girl. At fifteen she joined a concert company that toured the small towns of the state, and a few years later secured a church position in Chicago. While thus engaged she studied music with Frederick Root of that city. John Haverley, who was making a tour of the churches for the purpose of engaging singers for his Pinafore Company, heard her sing and engaged her for the part of Little Buttercup, and in that role she made her debut. She married her manager, Will J. Davis, of Chicago. Mr. Davis took her to New York, where she was instructed by Signor Albites. Shortly after finishing her studies with him she was engaged by Mapleson to sing the part of Siebel in Faust, and sang this role several times with success. Soon after this Mrs. Davis went to Paris, where she studied under Mme. La Grange. On her return she sang for a time with W. T. Carleton's Company, and the next season became a member of the American Opera Company, with Theodore Thomas as director. Later she joined the Bostonians and sang in numerous operas, making her most striking success as Alan-a-Dale in Robin Hood in 1890.

In this opera, Dekoven's song, O Promise Me, was an interpolated number, and the name of Jessie Bartlett Davis has been identified with it ever since. For ten years she sang with the Bostonians, retiring from its ranks in 1899. In late years she frequently appeared in vaudeville, and in 1904 appeared with Francis Wilson in a revival of his old comic opera success, Erminie, singing the role of Captain Delaney. Mrs. Davis died suddenly in 1905, after a brief illness.

Davison, James William. 1813-1885.

Composer and writer, who was born in London. He studied the piano under W. H. Holmes and composition with Sir G. A. Macfarren. He composed much for the orchestra and voice and his settings to several of the poems of Keats and Shelley have been greatly admired. Davison lived in the period of Mendelssohn and belonged to a little group of musicians, the others being Sterndale Bennett and G. A. Macfarren, his former teacher, who were the most enthusiastic musicians of their time, working together with the same ambitions and entertaining the same great admiration for the music of Mendelssohn, and equally hating that of Wagner. Davison was musical critic for The Times and The Musical World, and also contributed to Grove's Dictionary of Music. Among his most important literary productions was an essay on the works of Frédéric Chopin, published in London in 1849. He wrote several songs and some piano music, including a sonata, a tarantella and a dramatic overture to the fairy tale of Fortunatus, which was a duet for the piano. During one of his visits to England he made the acquaintance of Mendelssohn, and was ever afterward his enthusiastic admirer and champion. In 1842 he started the Musical Examiner, a weekly, which lasted only two years. He then succeeded G. A. Macfarren as editor of the Musical World.

Davy, John. 1763-1824.

Composer; born at Upton-Helions, near Exeter, England, and resided there for many years as a teacher. He became violinist in the orchestra at Covent Garden and composed a great many pieces of music. Among his works are the music to plays; ballets; an overture to Shakespeare's Tempest; madrigals; quartets; songs; chants and anthems. One of his songs, Bay of Biscay, attained to great popularity, and his name is remembered in the present generation chiefly in connection with it. It was fresh, breezy and unrivaled in its way. Among his dramatic pieces were Rob Roy Macgregor, and Spanish Dollars. He also collaborated with many composers in the production of operas. With the exception of the Bay of Biscay his works are never heard.

Day, Alfred. 1810-1849.

Born in London. Was the author of an important theory of harmony in which he advocated many alterations. He also formulated a new sort of bass-figuring to supplant the ordinary thorough-bass, making many practical suggestions, which have been of the greatest value to musicians. He studied medicine, in accordance with his father's wishes, in London and Paris, and after taking a degree at Heidelberg, he practiced in London as a homeopathist, devoting his spare time to music. His work on harmony was finished and published in 1845, only three years before his death.

Debussy (dŭ-büs-sē), Claude Achille. 1862-

He is the most typical of the musical impressionists of the present day, the most gifted representative of the new French School, and a decidedly interesting figure in the musical world. Debussy was born at St. Germain-en-Laye, France, and was educated at the Paris Conservatory, where he studied harmony with Lavignac, piano with Marmontel, and composition with Guiraud. Edward Macdowell, then a boy of fifteen, was his fellow-student. He took prizes in solfeggio and piano-playing and, in 1884, won the Grand Prize of Rome, at the Institut, with his cantata, L'Enfant Prodigue. Four years later he composed La Damoiselle Élue, a setting of Rossetti's Blessed Damosel, for solo, female choir and orchestra. This was performed in Paris, and by its success undoubtedly first attracted the attention of the musical world to Debussy's work, then came an orchestral prelude; two nocturnes and a string quartet, which was composed in 1893 and produced in Paris by Ysaye's quartet the same year. His Sirèns, for orchestra and women's voices, has been much praised, and his Prelude a l'après Midi d'un Faune, which is a setting for the orchestra of Mallarmé's elaborate fantasy, The Afternoon of a Faun, has been perhaps the most admired and discussed of any of his works. It was first given at a concert at the Paris Conservatory, in 1906, and since then has been frequently given by well-known orchestras, notably by the Chicago Orchestra under Frederick Stock in 1907. Debussy's greatest

work is his opera, Pelléas and Mélisande, the libretto taken from Maeterlinck's drama of the same name, which it closely follows. It was first produced at the Opéra Comique, Paris, in April, 1902, under the direction of M. Carré, and with Mary Garden, an American singer, in the role of Mélisande. The opera called forth much discussion and was one of the most important of the musical events in Paris of recent years. It was heard in New York the season of 1907 at Oscar Hammerstein's Manhattan Opera House, with Miss Garden in the leading role.

The opera from beginning to end is in recitative, yet according to the critics, is unforced and spontaneous to an unusual degree and contains some marvelous music. Lawrence Gilman, one of the most authoritative musical critics of the present day, calls it Debussy's undoubted masterpiece.

Debussy shares with Vincent D'Indy the place of honor among the musical elect of Paris and he is fast becoming almost as well-known and honored in the United States. The first of his important works to be heard in New York were the two nocturnes, Nuages and Fêtes, which the New York Symphony Orchestra, under Walter Damrosch, played at Carnegie Hall in January, 1905. The Kneisel Quartet had previously played the G Minor String Quartet and a few of his songs. During 1905 the Boston Symphony Orchestra, under the baton of Vincent D'Indy, played the first two nocturnes and the New York Symphony Orchestra later played The Afternoon of a Faun. Debussy has written a great deal of music, including the following compositions: A danse Sacrée; a danse Profane, for chromatic harp and orchestra; and three sketches, entitled La Mer, all belonging to the period between 1889 and 1906. Of his numerous piano works, the following are worthy of note: Suite Bergmasque, composed in 1890; Estampes Masques; L'Isle Joyeuse; and Images. Among the best of his many songs are six ariettes set to words by Paul Verlain; Sagasse and Fêtes galantes; five songs to the words of Baudelaire; a fantasy for piano and orchestra; and a transcription of Schumann's four-hand piece, At the Fountain. His most recent work is an opera, based upon the Tristan

legend, with the text by Gabriel Monray. This composition has not as yet been produced. Other works beside those mentioned are his sarabande and toccata, published in 1901; March of the Counts of Ross; An Evening in Granada; and Gardens in the Rain, all for piano. A new orchestral work, The Sea, includes three symphonic sketches, From Dawn to Noon on the Sea; Play of the Waves; and Dialogue of the Winds and the Sea. He has also written many songs and much chamber-music. Debussy's music has been described by his friend, Alfred Bruneau, as "mysterious, vague, fluid, haunting and impossible to grasp." He has been compared to Whistler and, in his eager thirst and search for beauty, to the Irish poet, William Butler Yeats, a "great harmonic inventor and an unsurpassed poet in mysticism." Debussy is a leader among the more progressive French composers, a product, as he is a leader of the modern French School. He is one of the few modern composers, who disclaims any influence of Wagner upon his work. The best summing up of the characteristics and beauties of this composer's style is to be found in Lawrence Gilman's recent book, The Music of Tomorrow. A chapter is devoted, by the writer to a characterization of Debussy, whom he has described as poet and dreamer, declaring he is a blend of Verlaine, Mallarmé, and Rosetti.

Dehn (dān), Siegfried Wilhelm. 1799-1858.

A musical writer and practical musician, who was born at Altona, Germany. After a period of study, under Bernard Klein, in counterpoint and harmony, he became a good contrapuntist. He was also a good violoncellist and teacher, many of the leading composers having been at one time his pupils. Upon the recommendation of Meyerbeer, he was appointed librarian of the musical department of the Royal Library at Berlin. He catalogued the library and added to it many works of great value. He studied at the Leipsic University, but had to leave to join the army against the French in 1813. He traveled extensively in Germany and Italy. He translated Delmotte's work on Orlandus Lassus and scored five hundred of Lassus' motets. He

also copied a large number of the works of J. S. Bach for the press. He wrote many articles, on various musical subjects, for Marx's Berliner Musikzeitung and in other periodicals. He was the first to publish Bach's six concertos for different instruments; the concertos for one, two and three claviers and two comic cantatas. He also published a collection of vocal compositions in four, five, six, eight and ten parts, and was the author of many theoretical works. Among his pupils were Rubinstein, Kullak, Heinrich Hoffman and Glinka.

De Koven, Reginald (Henry Louis). 1859-

One of the best known and most prolific of American composers of light opera. He was born at Middletown, Conn., of distinguished parents and enjoyed unusual opportunities for study, going abroad at an early age. He is the son of the Reverend Henry De Koven, a clergyman of the Protestant Episcopal Church, who took up his residence abroad in 1872 and there prepared the boy, Reginald, for Oxford. He entered St. John's College, Oxford, and was graduated with the highest honors in 1879, being the youngest Bachelor of Arts of the year. His musical instruction had been begun when he was seven, and after his graduation, was continued under Speidel, Lebert and Pruckner at Stuttgart. Later he studied at Frankfort with Huff, who taught him counterpoint, and he studied singing with Vannucini at Florence. De Koven also made a special study of light opera with Von Suppe and Richard Genee of Vienna, both distinguished composers of comic opera. De Koven's first opera, The Begum, composed in 1887, was brought out by the McCaull Opera Company and was a success. He also wrote a light opera, entitled Cupid, Hymen & Co., which was rehearsed but never produced. While in Vienna he composed Don Quixote, which was produced in 1889 by the Bostonians, and which gained him immediate recognition. He next wrote Robin Hood, (1890), which won instant success, and immediately took rank with the standard light operas, the first by an American composer to be admitted to that list. It had a long run in New York and other cities in this country and ran for three years in London under the title,

Maid Marian, afterwards being taken through the English provinces, to South Africa and to Australia. After Robin Hood came The Knickerbockers, The Fencing Master and The Algerian, which were all successes. The Tzigane, written for and sung by Lillian Russell, was distinguished by much local color and great melodic beauty.

De Koven lived in Chicago in 1882 and, two years later, married Miss Anna Farwell, the oldest daughter of Ex-Senator Farwell. Mrs. De Koven has written a number of successful books, and their daughter, Ethel De Koven, now a young woman, has a number of poems to her credit. Shortly after his marriage Mr. De Koven moved to New York, where he became musical critic for the New York World. He has never, in any of his productions, carried American operetta beyond the mark set by that most successful opera, Robin Hood, although all have met with popular approval. The Highwayman is considered by some his best work and it had a long and successful run. His latest operatic works are Happyland, written for De Wolf Hopper and sung by him and his company continuously since 1905; The Student King; and The Snow Man. He has written besides, many ballads and songs of unusual merit, his settings of Eugene Field's Little Boy Blue, of Burns' My Love Is Like a Red, Red Rose, and of Marjorie Daw being of unusual beauty. The best known of his songs are O Promise Me, which was made famous by the late Jessie Bartlett Davis; The Indian Love Song and A Winter Lullaby. In all he has written about one hundred and thirty-five songs and incidental pieces, including an orchestral suite and a piano sonata. Other operas besides those mentioned are Rob Roy and The Mandarin, The Three Dragoons, Papa's Wife, The Paris Doll, Foxy Quiller, The Little Duchess, Red Feather, and Elysia, later re-named Happyland.

Deldevez (dŭl-dŭ-vĕs), Édouard Marie Ernest. 1817-1897.

Celebrated violinist and leader and also composer, who for several years was the chief conductor at the Paris Opéra. He was born in Paris and became a pupil of Halévy, Habeneck and Berton in 1825 at the Conservatory, where he took second prize for solfeggio in 1829, and the first prize in 1831. In 1837 he won second prize for fugue and in 1838 the Grand Prize of Rome for a cantata, La Vendetta, which he later revised and printed. He published, in 1839, a collection of songs with piano accompaniment, and the following year appeared at a Conservatory concert, playing his own overture to Robert Bruce and his prize cantata. He was appointed second conductor of the Opéra in 1859 and held the same post at the concerts of the Conservatory. In 1872 he became the chief conductor at the Opéra, succeeding Hainl. He etired from that post in 1877 and from his position at the Conservatory in 1885. Several of his ballets were performed at the Opéra, among them Lady Henriette, Eucharis, Paquita and Vertvert. His works consist mainly of songs, sacred choruses, two trios, quartets, a quintet and symphonies. A requiem and some symphonies remain still unpublished. He also published an Anthology of Violinists in four volumes with a selection of pieces by various composers from Corelli to Viotti. He was made a Chevalier of the Legion of Honor.

Delibes (dŭ-lēb), Clément Philibert Léo. 1836-1891.

Was born at St. Germain du Val, Sarthe, and came to Paris in 1848, being admitted into the solfège class at the Conservatory, where Le Couppey, Bazin, Adam and Benoist were his chief teachers. He is said by Grove to have been one of the most meritorious composers of the modern French School. In 1853 he became the accompanist at the Theatre Lyrique and organist at the Church of St. Jean et St. François. His first stage work was a one-act operetta, produced in 1855, and followed by twelve more of the same class, up to 1865, when he was appointed second chorusmaster at the Grand Opéra. He next tried ballet-writing with great success. La Source, a ballet, was produced at the Opéra in 1866 and another at the Grand Opéra in 1870, which was a veritable triumph, and soon placed its composer in the front rank as a writer of light, sparkling music of the modern French School. He resigned his post as accompanist at the Lyrique to accept that of second chorusmaster at the Opéra, where he

gained great popularity as a composer of ballets. After assuming this position a new career for the composer began. He had showed such gifts as a ballet-composer in La Source that he was at once invited to write a divertissement for the ballet, Le Corsaire, by his old master, Adolphe Adam, for its revival in 1867. Coppelia, written in 1870, is considered by many to be his best work. In 1880 he became professor of advanced composition at the Conservatory and in 1884 was made a member of the Institut, succeeding Masse. In spite of his success with ballet-music, he tried his hand at other kinds and wrote a series of dramatic works, produced at the Opéra Comique, among them Jean de Nirvelle, produced in 1880; Lakme (1883); a five-act opera, Kassya, completed after Delibes' death by E. Guiraud; and other dramatic works which remain in manuscript form. In addition he wrote incidental music for Le Roi s'amuse on its revival at the Comedie Française, in 1882, and several songs, among them Ruy Blas and Barberine. He also wrote a collection of fifteen melodies with piano accompaniment, which were in the style of the German lieder; a ballet, Sylvia; also a cantata, Alger, performed in 1865. Delibes was made a Chevalier of the Legion of Honor and received other testimonials of esteem. A memoir of Delibes was published by E. Guiraud in 1892.

Delle Sedie (dĕl-lĕ-sād-yĕ), Enrico. 1826-

Barytone singer, who enjoyed a high reputation for many years and who was later an excellent teacher of singing. He was born at Leghorn and was a pupil of Galeffi, Persanola and Domeniconi and was deeply interested in music, but revolutionary troubles caused him to give it up for a time. He was imprisoned because of participation in some political intrigue in 1848 and after his release took up again his vocal studies, making his debut as a singer at Florence in 1851 in Verdi's Nabucco. Delle Sedie appeared in all the chief Italian cities and then was engaged at the Theatre Italien, at Paris, and was later appointed a teacher at the Paris Conservatory. He published a number of works on the art of singing, two of which, Vocal Art and A Complete Method of Singing, were translated into English and later combined into one complete Method of Singing.

Demeur (dŭ-mŭr), Anne Arsène. 1827-1892.

A celebrated soprano, who appeared with success in concert and opera. Her maiden name was Charton. She was born in France, and became a pupil of Bizet at Bordeaux, where she made her debut as Lucia in 1842. She sang at Toulouse and Brussels in 1846, then in London in a French comic opera, and in 1853 she made successful tours through Russia and North and South America. In 1847 she married M. Demeur, the flutist, and became shortly afterward the first female singer of Mitchell's French Company at the St. James Theatre, London, winning success in many of the light operatic roles. She made a deep impression in French comic opera, and after singing at the Opéra Comique, Paris, from 1849 to 1853, she adopted the Italian stage. Afterwards she appeared at St. Petersburg, Vienna, and notably at Paris as Desdemona, in 1862. Later she sang at Madrid. She made successful appearances in Berlioz's Beatrice and Benedict, and her last appearance in opera was as Cassandra, in 1879, in Berlioz's Prise de Troie. Mme. Demeur lived in retirement for several years, only emerging to sing at a few concerts and at the Berlioz Festival at the Paris Opéra in 1870.

De Munck, Ernest. 1840-

He is a brilliant cellist, the son of François De Munck, cello virtuoso, and was born in Brussels. He studied under his father and Servais, and at ten years of age was a talented violinist. He lived for some time in London, where he married Carlotta Patti, in 1879. He traveled through Great Britain with Jullien's band, and in 1870 became first cellist at Weimar in the Court Orchestra. From 1879 until 1893 he resided in Paris. In the latter year he was appointed professor of cello-playing at the Royal Academy of Music, London. He is also professor of music at the Guildhall School of Music.

*** Dennée (dĕn-nā), Charles. 1863-**

A talented and successful American composer; a concert pianist and teacher, who was born in Oswego,

N. Y., and whose skill is due almost entirely to American training. He early showed exceptional talent at playing and composing, and studied chiefly in Boston, his teachers being Stephen A. Emery, who taught him harmony, and Alfred D. Turner, with whom he studied piano. It was the latter's guidance and friendship that made Dennée a musician. He was only sixteen when he went to Boston to study under Turner at the New England Conservatory, and his only instruction, up to that time, had been received from Frank Schilling, in his native town. Dennée also studied for a time under Mme. Schiller and enjoyed special advantages in the study of Beethoven's works, during the last visit of Hans von Bülow to America. He trained himself for a concert pianist and in this capacity made a number of highly successful appearances, playing over one thousand times in various cities in the United States, but an affection of the wrist caused him to give up concert work and he began to compose salon pieces for the piano. In 1885 he wrote a violin sonata which created a marked impression on the musical world. Since 1887 he has dropped his concert tours and has devoted himself exclusively to composing and teaching, giving only occasional recitals and chamber concerts in Boston. At the death of Turner, Mr. Dennée, who was his favorite pupil, succeeded him in the New England Conservatory of Music, and has ever since carried out Turner's ideas and kept to his system. He is a most prolific composer and all of his works show great skill and musicianly feeling.

He has composed several light operas, among them The Merry Go-Round, with a libretto by R. A. Barnett, and produced at the Tremont Theatre, Boston, in 1896; The Royal Barber; Captain Nixie; The Fountain of Youth; and The Hindoo. He has composed a large number of songs and piano works of all grades; a suite moderne of much beauty, and works of lighter order. Among Mr. Dennée's most popular songs is the familiar lullaby, Sleep Little Baby of Mine, over one million copies of which have been sold in the last four years. Others that are frequently heard are In Dreamland; Memories; Ritournelle, and So Fair and Pure. His other important works include a March

Mignonne; Danse Napolitaine; mazurka; minuet; valses and a descriptive piece, entitled Mountain Scenes. In manuscript is a violin and piano sonata which has been played all over the country. Beside his compositions Mr. Dennée has written a Progressive Technique and Octave Studies.

Denza (dĕn'-tsä), Luigi. 1846-

Popular composer of songs, who was born at Castellamare di Stabia, Italy. He entered the Naples Conservatory when only sixteen years of age and studied under Serrao, Mercadente and Carlo Costa, a brother of Sir Michael Costa, the eminent conductor. Denza won a scholarship in 1862 and shortly afterward was appointed a sub-professor in the institution. His songs soon began to attract attention. In 1876 he wrote an opera, Wallenstein, which was brought out in Naples and which was successful; but it was with his songs that he won his greatest successes. He has written over six hundred, many with a world-wide reputation. The most popular is Funiculì Funiculà, which he composed in 1880, and which has had a most remarkable vogue. Half a million copies of this song, in various languages, are scattered over the world. When Richard Strauss, the eminent composer was preparing his orchestra suite, Aus Italien, he inserted Denza's Funiculì Funiculà, believing it to be an Italian folk-song, and was much surprised when he learned it was the composition of a modern composer. Denza, although an Italian by birth and training, is fond of English life and English people and has resided in London for many years, settling there in 1883. In 1898 he was appointed a professor of singing at the Royal Academy of Music, a position which he still holds. He has traveled through Italy, Russia, France and England, giving recitals of his most popular song successes. He is a Chevalier de l'Ordre de la Couronne, Italy, and has received many other honors. Denza has written songs to English, French and Italian texts, and many of the best-liked of these compositions are in the Neopolitan dialect. Among them may be mentioned Il Telefono; Guardaine sulo, Fuggimi and Giulia.

Among his English songs are A May Morning; 'Tis June; Sea Days; Your Voice; Call Me Back, and many

others. He has also written many part-songs and choruses for women. His Amorita; Merrily Row; and a cantata, The Garden of Flowers, being the best known. To the latter, the composer added a string accompaniment. Signor Denza's latest compositions are Sleepy Eyes; a Sleighing Duet; and Vieni, especially composed for the famous tenor, Signor Caruso.

Deppe (dĕp'-pĕ), Ludwig. 1828-1890.

A distinguished pianoforte teacher, who did much to restore a pure style of playing on that instrument. He was born at Alverdissen, Lippe, Germany, and was a pupil of Marxsen's at Hamburg in 1849, and afterward studied at Leipsic under Lobe. In 1857 he settled in Hamburg and there founded a musical society and conducted its concerts until 1868. While acting in that capacity he produced many compositions. From 1874 until 1886 he lived in Berlin as court chapelmaster, but soon resigned this post to devote himself to conducting the concerts of the Court Orchestra. He also conducted the Silesian Musical Festivals established by Count Hochberg in 1876. A description of Deppe's technique is given by his pupil, Amy Fay, in her book, Music Study In Germany. She designates him as a profound musical savant and describes his method, which was so widely different from that of the followers of Liszt. Another pupil of his, Elisabeth Caland, in a book published in 1897, also explained his method of playing. Emil Sauer and Donald F. Tovey were the best known among the advocates of Deppe and his method. He died at Pyrmont, a German watering place.

Depres or Després (dŭprĕ' or dā-prā), Josquin.

He was a Flemish composer, and one of the great masters of the Netherlands School, which had so great an influence upon the development of music. He was born at Condé, near St. Quentin, about the middle of the Fifteenth Century, and was the first man who could properly be called a great composer in the modern acceptation of the term. He was also a good teacher. He was a chorister in the collegiate church of St. Quentin and for some time chapelmaster there. About 1471 he was a pupil of Okeghem, and then went to the papal court of Sixtus IV., where

he was held in the highest esteem as a musician. In 1486 he entered the papal choir under Innocent VIII. Adami, in a list of the singers of that time, mentions Josquin as one of the greatest supporters and cultivators of church music. Several masses in manuscript are preserved in the library of the Sistine chapel to show what he accomplished while in Rome. He seems to have enjoyed the patronage of Lorenzo of Florence, of Louis XII. of France, and of the Emperor Maximilian I., and it may be inferred that he must have gained the public favor either by his works or performances before he could be noticed by a sovereign. Burney calls him the "father of modern harmony." He deserves to be classed as one of the greatest musical geniuses of any period. He was the first to employ counterpoint as the means to an end, and to blend popular and ecclesiastical music. He was the inventor of the part-songs and canzonets. He is the oldest writer whose works are preserved to us almost entire. While provost of the Cathedral chapel, he died at Condé in the year 1521. His compositions were as well-known and as much practised throughout Europe at the beginning of the Sixteenth Century as Handel's were in England a few years ago. In the music-book of Prince Henry, afterwards Henry VIII., which is preserved in Pepys' College at Cambridge, there are several of Depres' compositions, and we are told that Anne Boleyn during her residence in France had collected and learned a number of them. His fame was chiefly gained by his masses and motets, a large collection of which, perhaps the most valuable, is preserved in the British Museum. His printed works include nineteen masses, fifty secular pieces and about one hundred and fifty motets. Several of the masses and many of the motets exist in manuscript scores at Brussels. Among his secular pieces is a dirge written on the death of Okeghem. Masses in manuscript are at Munich and Cambrai, which some historians claim was his birthplace. Fragments of his works are to be found in the histories of Kiesewetter, Burney, Busby and Hawkins. His pupils all had a share in the formation of the great schools of the Fifteenth and Sixteenth Centuries.

De Reszké (dŭ-rĕsh′-kā), Edouard. 1855-

Edouard, the younger of the two De Reszké brothers, has become, since his debut as a singer, almost as renowned as his brother Jean. His repertory of operas is said to include sixty. He was intended by his parents for an agriculturist, and it was due to his brother Jean that he was able to prosecute his musical studies in Milan for four years, where his teachers were Signori Steller and Alba and afterwards Coletti at Naples. Later, under the guidance of his brother, and after a period of study under his brother's teacher, Sbriglia, he made his debut in Aïda at the Italian Opera, Paris, in 1876, when Verdi himself directed the first three performances. Edouard then sang in Le Roi de Lahore, by Massenet, at La Scala, Milan and soon began to be heard in other cities of Europe, where the fame of his brother and himself had spread. For six years he was first basso of the Opéra, Paris, and he has been heard frequently in the United States. His career has been closely identified with that of his brother's from the beginning. Unlike most famous singers, the brothers were never heard at private musicales or entertainments and no money could ever tempt them. Once and only once Edouard broke the rule and was treated as a paid performer, not as a guest, and was so chagrined that he never again could be induced to sing outside a theatre. He has not been heard in America for many years. Edouard De Reszké was given the same honor that his brother had, when in 1890 he was given the insignia of the Royal Victoria order by Her Majesty, the late Queen Victoria, after a performance of Faust at Windsor.

De Reszké, Jean. 1852-

The De Reszkés are two eminent Polish brothers, belonging to a musical and artistic family, who have attained high honors on the operatic stage. They were born, according to some authorities, at Varsovie, Poland; according to others, at Warsaw. The elder, Jean, became the greatest tenor of his day, the younger, Edouard, the greatest basso perhaps ever heard. Jean began to sing when very young, and at thirteen was heard in the chapel of the college where he was

a student. His parents intended him to become a lawyer, but his love for music early manifested itself and he was allowed to study with Ciaffei. The mother of the De Reszkés was the possessor of a fine soprano voice, which had been trained by Viardot and Garcia and a sister, Josephine, who died in 1892, had a soprano voice of great beauty and wonderful quality. When Jean was nineteen, he went to Venice, where he heard Cotogini sing. This made so profound an impression upon him that he followed the celebrated barytone for some time. It was upon the advice of this singer that Jean made his debut as a barytone singer in Donizetti's La Favorita, singing the role of the King. After that, he sang many of the barytone roles before it was discovered by his teacher, M. Sbriglia, that his voice was a tenor. He pursued his vocal studies under Sbriglia for two years and, at the end of that time, appeared at the Real de Madrid with such success that ever afterwards the doors of every European opera house were open to him. Jean and his brother, Edouard, appeared in the revival of Italian Opera in London at Drury Lane, and shortly afterward Jean was appointed first tenor at the Opéra, Paris. For him, Massenet composed Le Cid; and Gounod, from whom he had received instruction, revived his Romeo and Juliette. One of his finest performance was Don José in Carmen, critics all being agreed that it had never been sung with such dramatic power and intensity. He studied Tristan und Isolde two years before he essayed his memorable first performance of the part, which became one of his best roles. Other roles in which he was heard with great success are Le Prophéte; the tenor part in Les Huguenots; Otello, in Verdi's opera of that name; and the duke in Rigoletto. From Paris, De Reszké came to the United States in 1889, and appeared at the Metropolitan Opera House, New York, making a marked impression upon the critical musical audiences in many of the Wagnerian roles, including Lohengrin, Tristan and Siegfried. He also appeared frequently at Covent Garden, London. During the season at the latter place, in 1892, a serious throat affection interrupted his career and he was compelled to retire for a

time from the operatic stage. He reappeared at Covent Garden, in Faust, shortly afterward and broke down. In December, 1900, however, he returned to the United States with his voice unimpaired. For several years past Jean De Reszké has remained away from the operatic stage, living most of the time in Paris, where he accepts now and then a pupil who shows unusual ability as a vocalist and who is willing and able to pay the immense fee he asks for his services. At his home in the Rue de la Faisanderie he has built a little private theatre and there he receives his pupils from ten in the morning until six in the evening. In August of 1907, De Reszké was appointed director of singing at the Paris Opéra, with the title "chef de chant." He intimated, upon his acceptance of the post that he would inaugurate a number of reforms, and it is said that he took the position more to assist some of his favorite pupils than for any other reason. De Reszké's earnings on the stage have made him a very rich man. Some years ago he acquired an immense estate in Poland, where he built a beautiful home and where he maintains a racing stable well-known on the Russian turf. This estate is at Borowno, Poland, and the land surrounding it is said to be twenty times the size of Central Park, in New York. His nearest neighbor is his brother, Edouard, who also has a handsome home, surrounded by many acres of valuable land. Here the brothers pass their time while away from Paris. Jean De Reszké was the first musician, after Sir Arthur Sullivan and Signor Tosti, to be honored with the insignia of the Royal Victoria order. He received the cross of the order after a performance of Lohengrin at Windsor Castle, on the Queen's eightieth birthday, May 24, 1899. This was the last time Her Majesty, Queen Victoria, ever attended an operatic performance.

De Swert (dā-vĕr), Jules. 1843-1891.

A brilliant Belgian cellist and dramatic composer, who was born in Louvain, and made his first public appearance when only nine years of age. He received his first musical instruction from his father, the chapelmaster at the Cathedral of Louvain, and afterwards was a pupil of Servais at the Brussels Conservatory in 1856, remaining at that institution for two years. After gaining the first violoncello prize at the Conservatory he went to Paris, where he made the acquaintance of Rossini. He next undertook a series of concert tours through Belgium, Holland, Denmark, Sweden, Germany and Switzerland, and afterward held various posts of importance. He became concertmaster at Düsseldorf in 1865, and three years later was first cello at Weimar and royal concertmaster, solo cellist and professor of the high school, Berlin, in 1869; resigning from that position four years later. In 1881, after several years residence in Weisbaden and Leipsic, he was appointed director of the Ostend Music School and professor at Ghent and Bruges Conservatory, and was also a solo player in the Theatre de la Monnaie at Brussels. De Swert also appeared at the Crystal Palace, London, in 1875. His works consist of two operas, Die Albigenser, produced at Wiesbaden in 1878 with success; and Graf Hammerstein, produced at Mayence in 1884; a symphony; three cello concertos; romances; fantasies; duets and solo pieces for cello, with piano and orchestra. He also wrote a treatise on the violoncello, which was published in Novello's Music Primers in London, in 1882. He compiled also numerous works for his favorite instrument, and is regarded as one of the foremost of the modern violoncello virtuosi. His two brothers, Isadore and Jean, are both musicians.

Devienne (dŭv-yĕn), François. 1759-1803.

A flutist, bassoonist and composer of considerable renown, who was born at Joinville, Haute-Marne, France. He occupied various positions during his lifetime. Was a member of the Swiss Guards band, a professor at the Paris Conservatory and also bassoon-player in the Theatre de Monsieur in 1788. Among his works are about ten operas; many concerto pieces for wind-instruments; overtures for wind; concertos; quartets; trios; and sonatas for flute, piano and other instruments. He also wrote a Methode de Flute, published in 1795, which is considered valuable and which went through many editions. Devienne died in an insane asylum at Charenton. Says

Devienne

Baker: "He was an extraordinarily prolific composer of peculiar importance from the impulse which he gave to perfecting the technique of wind-instruments."

D'Hardelot. See Hardelot.

Dibdin, Charles. 1745-1814.

Composer and writer, who was born at Dibdin, near Southampton, England, and studied music at Winchester College, under Kent and Fussell. He appeared at Richmond and Birmingham as an actor and went to London, where in 1765 he was employed by Bickerstaff as composer and singer. He then renounced the stage and began giving medley monodramas in London in 1788. Dibdin, according to his son, who wrote his biography, was the composer of over 1300 songs, and in addition wrote the music in his entertainments. Of these a few are heard now and then, including The Waterman, popularized by Sims Reeves, Poor Jack, and Tom Bowling. Among his most popular works are the music dramas, Shepherd's Artifice; Love In the City; Damon and Phillida; Padlock; and numerous others. His literary works include Music Epitomized, a schoolbook in which the whole science of music is explained; a didactic poem in three parts, and a history of the stage in five volumes. Mr. Dibdin also wrote a history of his professional life in four volumes with the words of 600 songs selected from his works. It was published in 1803. His songs, in chronological order with notes and memoirs, were arranged by George Hogarth, in 1842, in two volumes. He was most successful in hitting off the lights and shadows of a sea-faring life and his songs rank with the best folk-music.

*** Dickinson, Edward. 1853-**

Born in West Springfield, Mass. Removed to Northampton, Mass., in 1867. Fitted for college in the Northampton High School. Studied music in Boston, 1871 to 1872. Entered Amherst College in 1872, and was graduated in 1876. Received the degree of M.A. from Amherst College. During his college course he was organist in the First Congregational Church of Springfield, Mass. Took up the study of the organ with Eugene Thayer in Boston, 1878 to 1879. In 1879 he became organist at the Park Church in Elmira, N. Y., and teacher of organ and piano in the city. Was director of music in the Elmira College 1883 to 1892. Studied in Berlin, Germany, 1885 to 1886, 1888 to 1889, and 1892 to 1893, giving chief attention to the history of music, hearing lectures of Professor Spitta in the Berlin University and taking private courses with Doctor Wilhelm Langhans. Was appointed to the chair of the History and Criticism of Music in Oberlin College and Conservatory in 1893. Author of Music in the History of the Western Church and The Study of the History of Music. These books have been very widely and fully recognized as of unique value. Concerning Music in the History of the Western Church the following appeared in The Outlook of New York: "To his evidently wide knowledge of the causes of church music in its many stages, and acquaintance with its historical environment, Professor Dickinson brings a broad and intelligent human sympathy. He shows critical fairness alike in his treatment of the Roman Catholic mass and the rise of Lutheran hymnody, of Anglican church music and Puritan psalmody in England and America." A review of The Study of the History of Music in The Nation of New York begins thus: "His book is certainly almost unique in its clearness of statement, and general usefulness; it is a marvel of condensed information." Mr. Ernst Newman, known as one of the very ablest of English musical critics, has this to say: "Mr. Dickinson has had the excellent idea of furnishing the musical student with a guide to the best literature in English upon the art. For Mr. Dickinson's general treatment of his subject one can have nothing but praise. His method is to take each stage in the development of music separately, characterize it in a short but highly concentrated chapter, and then give reference to the complete English literature upon the subject. His summaries are models of sound judgment and swift statement; not more than once or twice, perhaps, could one find fault with either their completeness in every essential point of their cool and catholic impartiality."

Mr. Dickinson's work at Oberlin has been of the highest type in its full mastery of the subjects taught and in its successful appeal to all

classes of students. Sound musicianship, a wide and exact learning in fields of knowledge other than music, sensitiveness to the emotional message of music, together with a strong literary talent, and a genuine teaching gift, have combined to advance Mr. Dickinson to the very front rank of our present day musical scholars, critics and teachers.

*** Dickinson, Clarence. 1873-**

Contemporary American organist, conductor and composer. He was born in LaFayette, Ind., and belongs to the Massachusetts Dickinson family of which the poets Emily Dickinson and Martha Gilbert Dickinson Bianchi are well-known members. Mr. Dickinson entered Northwestern University at Evanston, Ill., in 1890, and during his four years' course there continued his work in piano, organ and composition under William Cutler, Harrison M. Wild and Adolph Weidig of Chicago. His first important composition, a light opera, The Medicine Man, was performed, in 1895, in Chicago and later in Boston. Mr. Dickinson's compositions are principally for the voice and organ. In 1898 he went abroad for three years' study, the first year being spent in Berlin, working in theory with Otto Singer and in organ with Dr. Heinrich Reimann; and the following two years in Paris, studying with Alexandre Guilmant in organ, and Moritz Moskowski and Louis Vierne in composition. While abroad he gave numerous recitals in France and England. Since his return he has played many recitals in the United States and Canada, including recitals at the St. Louis Exposition in 1904, in which year he played also in the leading cities of Spain. Mr. Dickinson was one of the founders of the Chicago Manuscript Society and the American Guild of Organists. At present he is organist and choirmaster of St. James Episcopal Church and the Kehilath Anshe Mayriv Synagogue; director of the Cosmopolitan School of Music and head of the Organ and Theory Departments of that School; conductor of the Aurora, (Illinois) Musical Club; the Bach Society of Dubuque, Iowa, and conductor of the Chicago English Opera Company. Special mention should be made of his work as conductor of the Musical Art Society of Chicago, consisting of fifty of the leading professional singers of the city organized for the purpose of presenting those works of the old and ultra-modern composers which are of so difficult and exacting a nature as to require the services of artists.

Diémer (d'yā-mā), Louis. 1843-

French pianist, who was born in Paris and studied at the Conservatory in that city, under Durand, Bazin and Ambroise Thomas. He has also composed much good music and has done a great deal to revive interest in ancient music, especially the works of the harpsichord masters of olden times, and the ancient musical instruments. Diémer became proficient from his earliest years as a pianist. At thirteen he took the first piano prize at the Conservatory, three years later, first prize for fugue, and later, first prize for harmony, second prize for organ and first for counterpoint. In 1887 he was appointed first piano professor at the Conservatory, succeeding Marmontel. Beside participating in brilliant concerts of modern music, he has organized concerts of ancient music, and played on old-time instruments. He has appeared with success at the Alard, Pasdeloup and Conservatory concerts, and Widor, Lalo and Saint-Saëns have all written pieces for him, which he has given at the Lamoreaux and Colonne concerts in Paris. He came into prominent notice at the time of the Paris Exposition with the rendering of the compositions of harpsichord masters of olden days and the result of his revival of their music was the establishment of the Society of Ancient Instruments. Under his direction this society gave many concerts in London. His works include a concertstück; songs; characteristic pieces for piano and wind-instruments; and a collection of Clavecinistes français, beside chamber-music. He has also edited collections of songs and other music.

Dietrich (dē'trĭkh), Albert Hermann. 1829-

A talented musician and able composer, who was born at Golk, near Meissen, Germany, and received his education at the Gymnasium, Dresden, which he entered in 1842. He studied under Otto Rietz, Moscheles and Hauptmann at Leipsic, and from

Dietrich

1851 to 1854 was a pupil of Schumann at Düsseldorf. He was orchestral leader at Bonn, and later at Leipisc, and was choirmaster at Oldenburg in 1871. Among his works are a symphony in D minor; overtures for orchestra; concertos; six songs for the piano; and also an opera, Robinhood, which was a success. Dietrich retired in 1890 and settled at Berlin. His incidental music to Cymbeline was played at the Lyceum Theatre revival in 1896. He published in 1899, in conjunction with J. V. Widmann, an interesting series of Recollections of Brahms.

D'Indy. See Indy d'.

Diruta (dē-roo'-tä), Girolamo.

Author of a remarkable treatise on organ-playing, far in advance of any publication of that time, who was born between 1554 and 1564 at Perugia, Italy. His family came originally from the village of Diruta, near Perugia, hence his name. He entered the Franciscan monastery at Correggio in 1574 and is said to have received his first instruction from Batista Capuani. He was later organist at Chioggia Cathedral and studied under Merulo. His work was the first treatise on the organ and clavier ever published and was issued about 1600. In the year 1622 he published another work in which he gave the rules of counterpoint and the method of composing fantasias, with several examples. The third part treated of the ecclesiastical tones and the method of transposing them.

Dittersdorf, Karl Ditters von. 1739-1799.

Eminent violinist and composer, whose original name was Ditters. He was born in Vienna. He studied under König and Ziegler, and when only ten years of age attracted the attention of Prince Joseph of Hildburghausen, who took him into his private orchestra and had him thoroughly instructed in music, his teachers being Trani on the violin, and Bonno in composition. In 1759 the Prince dismissed his band but procured for Ditters a position at the Court Theatre in Vienna. From there he went with Gluck to Italy in 1761. In 1764 he became chapelmaster to the Bishop of Gross-Wardein, Hungary, and upon the dismissal of the bishop's orchestra in 1769 he entered the service of Count Schaffgotsch, Prince Bishop of Breslau, at Johannisberg, Silesia, where he established a little theatre and won much praise for his orchestra. He received in 1770 the papal order of the Golden Spur, and three years later was ennobled by the Emperor. An opera, Der Doktor und Apotheker, which was produced in 1786, still holds the stage in Germany and his string quartets are heard too, but his other music has long since been forgotten. His music is light and pretty while the instrumentation and melody are above the ordinary. He wrote about twenty-five operas; twelve orchestral symphonies; several oratorios; cantatas; masses; quartets; nocturnes; and concertos.

Dohnányi

Dohnányi (dō-nän'-yē), Ernst von. 1877-

A modern European composer, whose works show decided individuality and give promise of still greater things to come. He is also a pianist of rare ability, ranking with the finest performers in Europe. Dohnányi is a Hungarian by birth, having been born at Pressburg, but is almost wholly Teutonic in temperament. His father, who was professor of mathematics and physics at the Gymnasium of his native town, was a good cello-player and an all-around musician, who encouraged his son's fondness for music in every way. The younger Dohnányi began when very young to compose, his first composition being written when he was only seven years of age, when he chose for a Christmas gift a sheet of music paper. After a period of study under Carl Forstner, organist of the cathedral at Pressburg, Dohnányi decided to adopt a musical career. He studied composition for a short time at the Royal Hungarian Academy of Music under Hans Koessler and later was a pupil of Stephen Thomán in piano. He completed his piano study under Eugen D'Albert. Von Dohnányi won a royal prize with the overture, Zrinyi, and the King's prize at Budapest in 1894, with a Symphony in F, which is a work of great value and which earned for him the respect and admiration of the entire musical world. In 1898 he won the prize offered by Herr Bösendorfer, the great piano-maker, in memory of Hans von Bülow for the best piano concerto.

Dohnányi

Dohnányi visited the United States in 1899, and in a season when Hambourg, de Pachmann and other pianists noted for their technique, appeared here, he was heard several times and held his own with them. Of recent years he has devoted himself almost wholly to composition, and as one writer has said, "Wants to be taken as a composer who plays the piano and not as a pianist who occasionally writes a piece of music." He has played the Beethoven G major concerto with the Vienna Philharmonic Orchestra, under Hans Richter and at one of Richter's Philharmonic concerts in London and at numerous recitals. While in Boston, Dohnányi played his pianoforte concerto at a Boston Symphony Orchestra concert, and it was declared to be remarkable in conception as well as in workmanship. He was, in the early years of his career, a strong admirer of Schumann, but at the present time, is said to be a still more ardent devotee of Brahms and his music. Dohnányi's works include, beside those already mentioned, four rhapsodies; five clavierstück; a quintet; a serenade; piano concerto; variations for the piano; and other works. His piano concerto and symphony in D minor have been especially praised. Of Dohnányi's playing, one writer says: "It is vigorous and manly, although at times also tender, where that quality is required. In a word, he plays the piano as a sound and sane musician, with much dexterity and beauty." His compositions show great originality of idea, and a decided leaning toward classical forms.

Doles (dō'-lĕs), Johann Friedrich. 1715-1797.

Composer and director, who was born at Steinbach in Saxe-Meiningen, Germany, and was educated for the most part at the Gymnasium there, where he was taught to play on the violin, clavier and organ. He was later a pupil of J. S. Bach, and in 1744 was appointed cantor of the Thomas School at Leipsic, remaining thirty-three years in that position. He retired about 1789. He was highly popular in Leipsic and wrote chiefly cantatas; motets; psalms; sacred odes; songs; chorales; chorale-preludes; a German magnificat; and some sonatas for the clavicembalo. Three settings of the Passion music according to St. Matthew, St. Mark and St. John, Te Deums and other sacred music is also attributed to him. Doles is said to have pleaded for the banishment of the fugue in church music, in spite of his association with that great composer of fugues, Johann Sebastian Bach. His compositions, too, seem to have been more affected by the Italian opera than by Bach.

Dolmetsch

*** Dolmetsch (dăl'-mĕtch), Arnold. 1858-**

Conspicuous archæologist of music, who has been well-called an apostle of old music, and who is a decidedly interesting and unique personality, because of the work he has done in restoring old instruments and manufacturing new ones on the old models, beside reviving an interest in the old tunes of the time of Queen Elizabeth. Mr. Dolmetsch was born at Le Mans, in the province of Maine, France, of a German-Swiss father and a French mother. His grandfather, Frederick Dolmetsch, born in Stuttgart, settled later in Zurich, was a prominent musician in that town and a close associate of Nageli, one of Beethoven's publishers. While a boy, Arnold Dolmetsch became an apprentice in his father's piano factory at Le Mans, and at an early age became familiar with every detail of piano construction and manufacture. This knowledge in later years proved of inestimable value to him. He was brought up on the works of Bach, Scarlatti and other early masters, and was extremely fond of the violin, taking up the study of it seriously, although playing it for his own amusement only. Finally deciding that his talents warranted further study he went to Brussels and worked at the Conservatory there under Vieuxtemps. A few years later he obtained a position as teacher of the violin at Dulwich College, in England. He remained there several years teaching, editing violin classics, and filling concert engagements. At the annual pupils' concerts, Dolmetsch made up the programs from the works of the early masters, and upon one occasion, made up a program entirely from the works of Henry Purcell, and immediately the attention of musical London was drawn to him. By chance about this time, he took up the study of the viola d'amore, an instrument, which was rapidly be-

coming a rarity. His skill as a performer upon it soon made him in great demand, to illustrate lectures on musical history. From this instrument he turned to others, among them, the treble and tenor viols and the viola da gamba, and in pursuit of more music for these instruments, unearthed treasures of almost unknown music by English composers, among others, Simon Ives, Matthew Locke, John Jenkins, John Cooper, Christopher Simpsong, Giles Farnaby and others and also discovered some ingenious and fanciful compositions of Henry VIII., who appears from these specimens to have been a composer of some skill. To properly interpret this old music, Dolmetsch soon found, would require considerable investigation of the virginal, spinet, harpsichord and clavichord, for which much of it was written, and he studied them as he had the instruments belonging to the viol family. He decided to lecture on the subject of old music and was so successful that he finally gave up his teaching to devote himself to his new work. He organized a series of concerts in London, playing upon the ancient instruments, in order to correctly interpret the music of their time.

In this venture Dolmetsch was aided and encouraged by Edward Burne-Jones, George Bernard Shaw, George Moore and others, but ultimately his pre-eminence in the unusual field of work he had chosen was acknowledged everywhere. Five years ago Mr. Dolmetsch came to America and traveled through the country, giving lectures and illustrated concerts. Assisted by Mrs. Dolmetsch and Miss Kathleen Salmon, he made a unique experiment at the time of the Ben Greet performances of Shakespearian plays in the Elizabethan manner. During the ent' acts, they played the original music of the time on old instruments of the Elizabethan period, giving the settings of the songs, dances and incidental music written by Byrd, Giles Farnaby, and other musicians. Some of the tunes that were played were Dr. Bull's, Gilliard, written about 1595; Dr. Bull's Myself; a gigg, written by Giles Farnaby about 1600; poynle for the organ, written about 1580, by John Sheppard; and a lively gigg by W. Byrd. Whenever Much Ado About Nothing was performed, Mr. Dolmetsch and his assistants gave the song, Light Us More, Laddies, which was set to music composed by Mrs. Dolmetsch, the original tune having been lost. In "discoursing the sweet sounds of other days," Mr. and Mrs. Dolmetsch used a number of old instruments, among them a lute made in Venice in 1550; a virginal made in North Italy about 1550; a harpsichord made in Antwerp in 1640; a viola de gamboys, (old English); a five-stringed treble viol (old French), and a seven-stringed viol d'amore. Mr. Dolmetsch was so successful that he was engaged by Chickering & Sons, the piano manufacturers of Boston, to superintend the manufacture of clavichords, harpsichords and other instruments, such as a psaltery, and a viola da gamba, and to restore some Sixteenth Century instruments, one of which was a virginal, by Hans Rückers, dated 1620. For this work of restoring old instruments, Mr. Dolmetsch is unusually well-fitted because of his thorough and first-hand knowledge of the old keyboard instruments and because of his practical apprenticeship in the past. He says musical instruments design themselves, and that he has no fixed mechanical rules for their construction. Some of the instruments which have been restored or manufactured by him have been elaborately decorated by hand.

Mr. Dolmetsch has a keen and penetrating knowledge of the period with which he deals in designing, and is not only painstaking in his work, but faithful to the traditions and sentiments of the epoch which he represents. Beside being a well-informed and delightful lecturer and artist-artisan, as some one has well called him, he is a brilliant performer on the clavichord and harpsichord. Mr. Dolmetsch's researches have led him into the field of collecting and he has in his home many rare treasures, including many first editions and manuscript copies of pieces of music of ancient times, numerous instruction books dating from the Fifteenth, Sixteenth and Seventeenth Centuries, as well as lutes and viols of different sizes, a viola da gamba and a Couchet harpsichord dating from 1640. He also owns a large number of manuscript copies of music made from the originals and nearly four thousand songs printed and in manuscripts in different languages.

Donati (dō-nä'-tē), Baldassare. 1548-1603.

Italian contrapuntist of the Sixteenth Century, who was connected with the Church of St. Mark's at Venice all of his life. He was born in Venice, and was one of the most distinguished composers of madrigals and motets of his time. Of his works, several books of madrigals and a book of motets have been preserved. He was a good organist as well as a singer of some note. Was a member of the New Academy of Venice, was choirmaster of the so-called "small choir" of St. Mark's from 1562 until 1565, when it disbanded, when he became a chorister. In 1590 he succeeded Zarlino as master there.

Donati, Ignatio. 1612-1638.

A composer and organist, who was born at Castelmaggiore, near Cremona, Italy, and who belonged to the Lombard School of Composition. In 1619 he was chapelmaster of the Academy of St. Spirito, Ferrara, and from 1633, master of the Milan Cathedral. He published ecclesiastical concertos; motets; madrigals; and two volumes of masses.

Donizetti (dō-nē-tsĕt'-tē), 1797-1848.

One of the brilliant trio of Italian operatic composers who flourished during the first half of the Nineteenth Century, the other two being Rossini and Bellini. Donizetti was born at Bergamo, Italy, and studied music at the Conservatory of Naples, under Simon Mayer, going later to Bologna for a course of study under Pilotti and Mattei, who had been Rossini's teacher in counterpoint. The elder Donizetti wished his son to study church music, but he early disappointed his father by declaring his intention of studying opera, and opera alone. Young Donizetti finally entered the army and while his regiment was at Naples he wrote his first opera, Enrico di Borgogna. This was in 1818, and shortly afterward Il Falegname made its appearance. The success of this was so great that Donizetti was exempted from further military service to devote himself exclusively to composition. He first gained the notice of the musical world by his opera, Anna Bolena, written for Pasta and Rubini, and produced at Milan in 1830. In this opera, which for several years was

looked upon as Donizetti's masterpiece, Lablache, the great singer, made his first great success at the King's Theatre, London, in 1831. It was also given with striking success at Paris. Two years after the production of Anna Bolena, L'Elisir d'Amore, a lively, tuneful piece and a good example of genuine Italian opera buffa, appeared, its first performance occuring at Naples. It was given in London in 1836. It has always been popular, and Donizetti is said to have written it in fifteen days.

In 1835, Lucia di Lammermoor appeared and was hailed with enthusiasm and delight by the music-loving public. It has remained ever since the most popular of the composer's operas. In it is some of the most beautiful music ever written, and through it the composer secured the post of professor of counterpoint at the Naples Conservatory. La Favorita was first produced in 1841 at the Grand Opéra, Paris, and in it as well as in Lucia, Donizetti adapted himself with great cleverness to French requirements. In La Favorita, which was composed in Paris, many operatic singers of renown have appeared with success. At first it failed to please, although it is the most dramatic of all of Donizetti's works. It owed its success in England to the singers, Mme. Grisi and the tenor, Mario, who sang the principal parts in it. In Paris also, Donizetti wrote the merry little opera buffa, Don Pasquale, which has ever been popular. In Donizetti's Daughter of the Regiment, tuneful and full of unaffected gaiety, Jenny Lind, Sontag, Patti and Albani all appeared with success and in more recent years Mme. Marcella Sembrich has been heard in it. Like La Favorita this opera was received at first with only moderate approval.

After visiting Rome, Milan and Venice, the composer brought out Linda di Chamouni, and wrote a Miserere and an Ave Maria for the Court chapel. He shortly afterward received the title of Court composer and chapelmaster at Venice. His next opera was Lucrezia Borgia, which by some is considered his best work. Donizetti took it from Victor Hugo's tragedy of the same name. Lucrezia marks the distance half way between the style of Rossini, imitated by Donizetti for many years, and that of

Verdi, which he in some measure anticipated.

In fact, Donizetti took Rossini for his model, and imitated his forms with great skill and success. In the course of twenty-six busy years he wrote sixty-two operas and a mass of other music. His last work, Catarina Cornaro, was produced at Naples in 1844, but was a failure. In 1835, Donizetti's wife had died, after only two years of married life and his loss so preyed upon him that during the last years of his life his mind was clouded and his condition was very sad. Melancholy, dissipation and hard work induced madness and physical paralysis, which finally ended in death. In 1847, Donizetti was taken by friends to his native town, Bergamo, and the following year died there, being buried in the cathedral, next to the tomb of his former teacher, Simon Mayer, whom he had survived only two years. In 1855, seven years after Donizetti's death, a monument to his memory was erected over his grave by his fellow townsmen. In his life he received many honorary tributes from Pope Gregory XVI., and from the Sultan of Turkey. By his critics Donizetti is accused of having catered too much to the frivolous spirit of the time, and to have written only "melodic and harmonious untruths," as one musician expressed it. But his music, nevertheless, has many merits. The cosmopolitan nature of the man is seen in the themes which he chose, and it no doubt helped in his being generally appreciated. It was for a gay, pleasure-loving people that this composer wrote, and he became their idol and one of the brilliant lights of the Italian school of composition. In all his work, there is a graphicness and great individuality, and he did some things that were fine, as the last act of Favorita. In composing, Donizetti never used the piano and never made corrections. The melody of all his operas is highly Italian, and consequently pretty.

Other operas beside those mentioned are Dom Sebastien, which because of its mournful music has been called "a funeral in five acts"; Olivo e Pasquale; Il Borjomastro di Saardam; and L'Esule di Roma, which were written early in life and before his great successes had come to him. Donizetti also wrote many overtures;

songs in various languages; ariettes; duets; canzonets; seven masses; cantatas; string quartets; and much piano music. Fétis, the great French writer, says of him: "Donizetti had an extensive knowledge of the art of singing, was a great reader of music and a pianist of ability." Of all his operas only three are now heard outside of Italy. These are Lucia, Lucrezia Borgia and La Favorita.

Door, Anton. 1833-

He was born in Vienna and became a celebrated pianist and teacher. He studied piano under Czerny and composition under Sechter. He has been heard in concerts in many parts of Europe and has held many important posts. He gave a series of concerts in Baden-Baden and Wiesbaden in 1850 and later with L. Strauss in Italy, made a Scandinavian tour in 1856 and was appointed Court pianist at Stockholm and a member of the Royal Academy. In 1859 he succeeded N. Rubinstein as teacher at the Imperial Institute at Moscow, and became a professor at the Conservatory of Moscow in 1864. He traveled through Eastern Hungary with Sarsate in 1877, and also played in Leipsic, Berlin and Amsterdam with striking success. Since 1869 he has held the post of professor of the highest piano class in the Vienna Conservatory. Door is a progressive musician and has brought out many new works by Raff, Brahms and Saint-Saëns. He has also edited several important works and was the instructor of a number of well-known musicians, among them Felix Mottl, the great Wagnerian conductor, Sichel and others.

Doppler, Albert Franz. 1821-1883.

The elder of the Doppler brothers, who became proficient as flutists and conductors. Albert Franz was born at Lemberg and received his musical training from his father, who was afterwards oboist at a Warsaw theatre and later on at Vienna, where Albert made his debut as flutist. He undertook several concert tours with his brother Karl, afterward being appointed principal flutist at the Pesth Theatre, for which his first opera was composed. It was entitled Benjowski and was produced in 1847. Ilka appeared in 1849 and others shortly after, written jointly with his brother

and Erkel. In 1858 he became first flutist and second ballet conductor at the Court Theatre, Vienna, and from 1865 was teacher of the flute at the Conservatory of Vienna. He wrote a German opera, Judith, for Vienna, and a comic opera, entitled Margot, was produced at Berlin in 1891. Other works consist of overtures, ballet pieces and flute concertos.

Doppler, Karl. 1826-1900.

A brother of Albert Franz Doppler. He appeared at Paris, London, Brussels and other cities with Albert in concert with much success. He was born in Lemberg, and had an interesting musical career. He was the musical director at the Landes Theatre, Pesth, and became most proficient as a flutist. From 1865 until 1898 he was the Court chapelmaster at Stuttgart, and also won considerable prominence as a composer. He wrote several pieces for the flute, also several Hungarian operas, including The Grenadier's Camp and The Son of the Desert.

*** Döring (dā'-rĭng), Carl Heinrich. 1834-**

A distinguished German composer of piano works, male choruses and a large number of studies who is at present a teacher in the Royal Conservatory of Music at Dresden. He has been active as a worker in the field of music for fifty years. Döring was born in Dresden and was a pupil at the Leipsic Conservatory from 1852 to 1855, studying under Hauptmann, Lobe, Plaidy and Richter, and also Moscheles. A gradually increasing lameness of his fingers, forced him to renounce the career of virtuoso, which he had planned for himself and he has devoted himself almost exclusively to the profession of teaching. Döring taught for a time at Leipsic, and in 1858 the board of directors of the Conservatory of Dresden appointed him an instructor in that institution. Through the founding of a seminary for music-teachers, the first one of its kind, Döring rendered a great service to the Dresden Music School, to its pupils and to the profession at large. He occupies a high place among Germany's musicians. His klavierstücken (piano pieces), have been introduced into all the prominent music schools of the world, because of the excellence of their technique, which is combined with melody and harmony. They include three hundred studies; sixty sonatines and a great number of technical pieces. He is also noted for his male choruses and ranks high among the composers of this kind of music.

Among his works for choir are A German Ode; Song of the German Marines; Prayer on the Waters; Evening Song; In May; King of the Forest; and others. Among his piano pieces the following may be mentioned: Rose Among Thorns; Glad Tidings; When Spring is Coming; May's Greeting; Forget-Me-Not; Gavotte; and his Pictures for the Piano. He has also composed some suites for string orchestra and several motets that have been highly praised.

Upon the occasion of Döring's fortieth jubilee as a teacher, he was made Hofrath (Court Councilor), and has received many honors from those in authority. In 1864 Pope Leo XIII. conferred upon him, in appreciation of a great mass he had written, the Cross of the Knight of the Golden Spurs. The Duke Ernst von Sachsen-Coburg sent him a medal for science and art and Duke Alfred presented him with a cross of merit. Döring, in his seventy-third year, is still an indefatigable and enthusiastic worker in his chosen field. For the last twenty years he has devoted a great deal of his time to his male chorus work, composing the music for the choirs under his direction and training the singers, and his efforts have met with much success in all parts of Germany and Austria.

Dorn, Heinrich Ludwig Edmund. 1804-1892.

A modern musician of eminence, who has made his mark as composer, conductor and teacher. He was born in Königsberg, Prussia, and pursued his studies in law at the Königsberg University. After visiting Leipsic, Dresden, Prague and Vienna he settled in Berlin, where he took up the study of music under Zelter, Bergen and Klein. Here he produced an opera, but it was not a success. He became conductor of a theatre at Königsberg and also occupied a similar position at Leipsic, where he taught Schumann counterpoint. After a brief engagement at a theatre in Hamburg he went to Riga, succeed-

ing Wagner as conductor of the theatre there. In 1845 he founded the Rheinische Musikschule in Cologne, and for five years remained at its head, directing festivals, in addition to teaching and composing. He next became conductor of the Berlin Royal Opera, succeeding O. Nicolai. He retired from this post in 1869. He was shortly afterward given the title of Königlicher Professor and continued to teach and compose until his death in 1892. Dorn was an indefatigable worker and gained a great reputation in Berlin as a teacher and writer. He was a bitter opponent of Wagner and his ideas and wrote strongly against him. He has published a long list of works, including ten operas; many cantatas; a requiem; symphonies and other orchestral compositions, among which the most important is Siegesfestklänge; also songs and piano-pieces. Of his operas, the most successful is Die Nibelungen, which was produced at Weimar in 1854. Dorn undoubtedly deserves a high place among musicians. He exerted a decided influence for good in the musical life of the various towns where he lived and worked. He published an autobiography, entitled Aus Meinem Leben in two volumes. He died in Berlin.

Dotzauer (dôt'-tsow-ĕr), Justus Johann Friedrich. 1783-1860.

He was born at Hildburghausen, Germany, and was an accomplished player and teacher of the violoncello. He pursued his musical studies under Gleichmann, Henschkel and Rüttinger and at Meiningen under Kriegck. From 1801 to 1805 he was a member of the Court band there. He was engaged for Dresden's Court band, and, in 1821, became first cellist of that organization, working zealously there till 1852. He received a pension and later taught a number of pupils, who afterwards distinguished themselves, among them, K. Schuberth, K. Drechsler and Ludwig Dotzauer, his son. He composed concertos; variations; and duets for the cello; also symphonies; overtures; masses; an opera, Graziosa; and a violoncello method which is highly esteemed by teachers. He also edited Bach's six sonatas for violoncello.

Dowland, John. 1562-1626.

A famous lute-player, who was born in Westminster, London, and

who composed many fascinating compositions for his instrument. The poetry and music in his works are of great excellence and he was classed with the best musicians of his time. His compositions all have that delightful, quaint flavor peculiar to the works of the composers who lived during the Sixteenth and Seventeenth Centuries. He resided on the Continent from 1581 to 1584, but returning to England he was made a Bachelor of Music and was the lutenist to Charles IV. of Denmark about 1599. He returned to England in 1605, and after another period of residence in Denmark settled in London and continued to maintain his home there. He became lutenist to the King in 1625. He compiled three books of songs and airs for the lute, a Pilgrim's Solace, wherein is contained musical harmony of three, four and five parts to be sung and played with lute and viols, which was published in 1612. He also wrote the harmonies in Estes' Psalms.

Draeseke (drà'-zē-kē), Felix August Bernhard. 1835-

Composer and writer upon musical subjects, who was born at Coburg, where his father, the son of a once famous bishop of Magdeburg, was Court chaplain. He was educated in the Gymnasium of his native town, and from 1852 until 1855 he studied at the Leipsic Conservatory under Richter, Hauptmann and Rietz. He became a devotee of Wagner in his early youth. He made the acquaintance of Liszt and von Bülow, and, in 1857, he moved to Dresden, where he wrote König Sigurd, in which Liszt had so much faith that he caused it to be accepted at Weimar, and even rehearsed, but Liszt resigned his post there before the work was produced. Draeseke, however, had by this time begun to attract notice by his compositions and his musical articles in magazines. In 1880 Draeseke was appointed teacher of theory in the Rollfus Academy, and in 1884 he succeeded Wüllner as teacher of composition at the Dresden Conservatory, a post which he still holds. A symphony of his was given in Dresden and in Berlin, in 1888, under von Bülow, and was well received. Among his works are two symphonies; a pianoforte sonata; the operas, Herrat, produced in 1872, and Gudrun, given

at Hanover in 1884; Columbus, a cantata for chorus and orchestra; two string quartets; and other music, besides a requiem, which was first given at Leipsic in 1883 with marked success, and afterwards by the best of the German choral societies. His latest work is a mass in F sharp minor still in manuscript, and given at Dresden and Leipsic in 1892.

Draghi (drä'-gē), Antonio. 1642-1700.

Italian composer, brother af Baptista. He was born at Ferrara, and was a musician in the service of the Court of Vienna, having been invited there as Court theatre musician to Emperor Leopold I. and chapelmaster to the Empress Eleanore. He wrote several operas, among them, Aronisba; Penelope; Tanasio, and Amor per virtú. In all he wrote about eighty-three operas, some of which have been several times revived. He also composed serenades; hymns; cantatas, and about thirty-seven oratorios.

Draghi, Giovanni Baptista.

A composer and musician of the Seventeenth Century, who was born in Italy, but adopted the English style of composition so entirely that he is generally regarded as an English composer. He is believed to have been a brother of Antonio Draghi and was musicmaster to Queen Anne of England and probably to her sister, Queen Mary. He settled in England about the middle of the Seventeenth Century and was appointed organist to the Queen in 1677. He composed the music, with Locke, to Shadwell's Psyche; D'Urfey's Wonder of the Sun; the music to Dryden's ode, From Harmony; and songs without number, many of which were very tuneful. Draghi wrote much for the harpsichord and lived to witness the introduction into England of the Italian Opera at the beginning of the following century.

Dragonetti, Domenico. 1763-1846.

Renowned player of the double-bass, who was born in Venice, and who has been sometimes called "the Paganini of the contra-basso." He also composed and taught and played in the opera buffa at Venice and was choirmaster of St. Mark's for eighteen years. He made his first London appearance in 1794, and played with Lindley at the Ancient Concerts, the

Philharmonic and others. He led the doublebasses at the Beethoven Festival at Bonn in 1845. Says one writer: "Dragonetti is to the aspiring bass-player what Paganini is, or used to be, to the violinist." His tone and execution were of the rarest type and placed him far above any contemporary performer. Many anecdotes are related of his eccentricity and penuriousness.

Drechsler (drĕkhs'-lĕr), Josef. 1782-1873.

A composer and teacher who was born at Vlachove Brezi in Bohemia, and received his first musical instruction from his father. He was first chorusmaster at the Court Theatre, Vienna, then conductor of a theatre at Baden and at Pressburg, and organist of the Servite Church at Vienna, and occupied many positions of a similar nature. He composed much for the stage and also wrote church music. In addition to six operas and twenty-five operettas; farces, etc; he wrote masses; offertories; a requiem; sonatas; quartets; airs; songs and fugues. He is also the author of a method for the organ and a treatise on harmony. He prepared a new edition of Pleyl's piano school and wrote a theoretico-practical guide to the art of preluding and several books of instruction for organ, harmony and thorough-bass.

Dresel (drā'-zĕl), Otto. 1826-1890.

The friend and co-worker of Robert Franz, who has been called "the high priest of the Franz cult in America," was born at Andernack-on-the-Rhine, and after being taught the rudiments of music, he was placed under the instruction of Ferdinand Hiller at Cologne and then studied under Mendelssohn at Leipsic. He did much to make German music, particularly the songs of Robert Franz, known in the United States. In 1852 he came to Boston, where he resided until his death, except for occasional visits to Germany. He was for many years the leading pianist of Boston, but withdrew from the concert room in 1868 and gave up teaching a few years later. Dresel exercised a great influence for good upon the musical taste of Boston and was a highly cultivated musician of much feeling. Only shortly before his death did he decide to publish anything, and when

his compositions did appear it was generally regretted that he kept them from the public so long. Even when a young man he was a tireless worker, exacting to the smallest detail and severely criticising everything he did. He kept back for years numerous songs and other pieces, waiting until he could give the public what he believed to be worthy and of value. His friend, Robert Franz, was his best critic and many claim to find in Dresel's songs music that is reminiscent of Franz's best works. Among Dresel's compositions, which consist for the most part of songs, are O, Listen My Darling; Maud; Moonlight; and The Flowers All are Faded, all of which says one musician, "Even Franz himself might have been proud of." Among Dresel's other compositions are In Memoriam, a ballad for soprano and orchestra, set to Longfellow's verses; an army hymn to words of Oliver Wendell Holmes; trio for violin and violoncello; piano trio; quartets, and many other piano-pieces, all of which bear the impress of a finished musician. Among his works still in manuscript that have been performed in Boston, is a quartet for piano and strings. His piano score of Handel's Messiah, arranged from Franz's completed score, is in every respect a model. Dresel died at Beverley, near Boston.

A beautiful tribute to Dresel and his life-long friend, Robert Franz, is given by W. F. Apthorp, in the chapter, entitled "Two Modern Classicists" in his Musicians and Music-Lovers, in which he says among other things: "Franz and Dresel were the last prominent figures in that goodly company of musical purists and with their death the old fineness of musical sense became virtually extinct . . . In both of these men was to found, in the highest perfection what I might call for lack of a better name, the sense of musical beauty, the keenest sense for beauty of expression, beauty of form, proportion and color . . . They were staunch, life-long friends, their agreement on musical subjects was as complete as their friendship; they both worked together toward the same end, though they lived long apart, neither gave anything to the world without the ordeal of its passing through the other's criticism; they died within two years of each other.

It is well to speak of them together . . . Their best work was to exclude trash and let what was genuine come into its rights. And of all men of their day they were the best fitted for the task . . . Franz alone was a creator. Dresel composed to a certain extent and what he wrote was often surpassingly fine, but in him the spirit of self-criticism was stronger than the creative impulse."

Dreyschock (drī'-shôk), Alexander. 1818-1869.

He was born at Zack, in Bohemia, studied with Tomaschek at Prague, and became a pianist of great attainments and a composer of much beautiful salon music. Beginning in 1838, he traveled through Europe for twenty years, giving concerts. In 1862 he was appointed professor of the piano at the Conservatory at St. Petersburg, and at the same time was chosen director of the Imperial School of Theatrical Music and appointed Court pianist. He also taught in Prague. Shortly after accepting the position at St. Petersburg his health began to fail and he went to Venice, where he died in 1869. Dreyschock's works consist of an opera, Florette; a scherzo; grand sonata; Saltarello; nocturne; première scene chapêtre; overture for orchestra; rondo for orchestra; string quartet; songs without words, and other music. His variations on God Save the Queen have won much praise. "A pianist of great executive attainments," says Grove in describing him, "and a well-trained musician to boot, but he gave everything in a manner cold and essentially prosaic, though with faultless precision." And the same critic says: "Dreyschock's salon music was of a correct but cold and sterile sort."

Drouet (droo-ā), Louis François Philippe. 1792-1873.

Eminent flute-player, who was born at Amsterdam, Holland, and is one of the founders of modern flute-playing. He was, from 1807 until 1810, teacher to King Louis of Holland and is supposed to have composed Partant pour la Syrie, the French national song, commonly attributed to Eugénie de Beauharnais (Queen Hortense of Holland), and long since superseded by the song of freedom, La Marseillaise. Drouet settled in London, where he established a flute factory

and appeared as a soloist at the Philharmonic concerts. In 1811 he was appointed solo flutist to Napoleon I., retaining this position until after the Restoration. From 1836 until 1854 he was Court chapelmaster at Coburg, and later visited America, living upon his return at Gotha and Frankfort. Drouet composed a number of works, among them three waltzes for flute; three trios for flute; fantasia for piano and flute; concertos; variations and duets. In all, his compositions for the flute number one hundred and fifty.

Drysdale, F. Learmont. 1866-

He was born in Edinburgh and educated for the profession of architect, but his taste for music led him to enter the Royal Academy of Music, London, where he won the Lucas prize for composition in 1890. While a student he also wrote a ballad for orchestra, The Spirit of the Glen; an orchestral prelude, Thomas the Rhymer; and a scena, forming part of the cantata, The Kelpie, which was afterwards given at Edinburgh. He received a prize from the Glasgow Society of Musicians in 1891 for his overture, Tam O'Shanter, and it was performed with great success at Crystal Palace. His mystic musical play, The Plague, was produced at the Lyceum Theatre, Edinburgh, in October, 1896.

Dubois (dü-bwä), Clément François Théodore. 1837-

He was born in Rosnay, France, became prominent as a teacher and composer and was, until 1905, when succeeded by Gabriel Urbain Fauré, the head of the Paris Conservatory. He studied music at the Conservatory, gaining prizes for harmony and fugue and won the Prize of Rome, in 1861, under Ambroise Thomas, for his cantata, Atala. At the Conservatory he studied piano under Marmontel, organ under Benoist, harmony under Bazin and fugue and composition under Ambroise Thomas. Returning to Paris from Rome, in 1866, he became leader of the chapel at the Church of Ste. Clotilde, then at the Madeleine, and finally organist at the Madeleine, succeeding Saint-Saëns, in 1877. He became professor of harmony at the Conservatory, in 1871, succeeding Leo Delibes, and finally in 1896 was given

the directorship, succeeding his former teacher, Ambroise Thomas.

Dubois' rise was gradual, and he worked hard and long before attaining his present position in the musical world. While at Ste. Clotilde he produced an important sacred work, entitled Les Sept Paroles du Christ, which was performed for the first time on a Good Friday, and was given at the Conservatory concerts. He also wrote a Messe Solennelle, which was given at the Madeleine, and while at Ste. Clotilde he wrote a piece, entitled La Guzla de l'Émir, which was given at the Athéneè in 1873. In 1878 he won the prize at the Concours Musicale, instituted by the city of Paris. Dubois is the author of a number of orchestral works; piano-music; and religious compositions, which denote great talent and have qualities that entitle him to a conspicuous place among modern composers. Of his oratorios, Paradise Lost is best known in America. He has also produced four operas; and the ballet, La Farandole, given at the Paris Opéra in 1883. Fritiof, written in 1881, ranks with his operas as his best work, together with a divertissement; pièces d'orchestre; and scènes symphoniques. His dramatic works for the stage, beside those mentioned are Aben-Hamet, a grand opera; Xavière, a dramatic idyll in three acts, produced at the Opéra Comique in 1895; the symphonic poem, Adonis; another symphonic poem, Notre Dame de la Mer, produced in 1897; and he has set to music a Latin ode on the baptism of King Clovis for tenor and barytone solo, choir and orchestra, which was performed at Rheims in 1899. He has also composed many suites; concertos; single songs; piano-pieces; and other chamber-music. Dubois was elected to the Academy in 1894 in place of Gounod and in 1883 was decorated with the Legion of Honor.

Dufay (dü-fĕ'), Guillaume. Born about 1400-1474.

One of the most important names in the history of music. "Until the last few years," says Grove's Dictionary of Music and Musicians, "the personal identity of the great leader of the first Flemish school was surrounded by doubts and the statement of Baini that Dufay sang in the Papal

choir from 1380 to 1432 has misled many writers."

The facts, according to Grove and the best authorities are, that he was born in Hainault and was a chorister in the Cathedral of Cambrai, and was transferred to the Papal choir at Rome in 1428, remaining there nine years. In 1437 he entered the service of Philippe le bon, Duke of Burgundy, as music tutor to his son, Charles. He took holy orders in Paris and lived in Savoy for seven years. According to Adam of Fulda, Dufay made many changes in notation and is the reputed inventor of white or open notes. One writer, Fr. X. Haberl, gives a list of one hundred and fifty compositions of Dufay found in the libraries of Rome, Trieste and Bologna, including masses, (finished and fragmentary), motets, a magnificat, French chansons and church music. Haberl also identifies sixty-two manuscripts in the library at Bologna, twenty-five at the University at Bologna, and thirty more, in other collections, among them the libraries of Brussels, Paris, Cambrai and Munich. Dufay died at Cambrai. With Dufay the influence of popular taste upon ecclesiastical music first took definite shape. He wrote masses founded upon melodies associated with the songs of the people and gave to church music a definite rhythm such as could be produced only by the influence of the popular songs of the time.

The best contribution and the most recent to the literature of Dufay and his time, is Dufay and His Contemporaries, by Sir John Stainer, which was published in 1898 and which contains a summary of the events of his life and nineteen compositions from a manuscript in the Bodleian Library.

Dugazon (dü-gă-zôn), Mme. Rosalie. 1753-1821.

Vocalist, whose maiden name was Lefèvre. She was born in Berlin and went to Paris when a child of eight years. She was not a trained singer, but had great charm and made a success with her impersonations in various comic operas and operettas. Together with a sister she began her career as a ballet-dancer at the Comédie Italienne, Paris, and her first appearance as a singer was made at that theatre in 1774, when she sang

the role of Pauline in Grétry's Sylvain. Her best impersonation was Nina in Dalayrac's opera of that name, but she was obliged to retire from the stage during the Revolution. She returned to it in 1795 and played continuously and with success until 1806. To this day the classes of roles in which she was seen are called jeunes Dugazon and méres Dugazon. In 1806 she retired from the stage. A son, Gustave, was a pianist and composer who wrote several successful operas and ballets.

Duggan, Joseph Francis. 1817-

He was born in Dublin, and early in life removed to the United States, and became accompanist at the Italian Opera in New York. He was afterwards the musical conductor of an opera company under John Wilson and of a German opera company. He became a teacher in Philadelphia, Baltimore and Washington, and was principal of the Philadelphia Musical Institute, in 1841. He also resided in Paris, as pianist and teacher, from 1844 to 1845, and also lived in Edinburgh. Settling in London a few years later he became musical director of the Marylebone Theatre (1854) and later professor of singing at the Guildhall School of Music. Among his works are the operas, Pierre, produced in London in 1853, and Leonie, produced the next year. He composed several operas, which are in manuscript, and also wrote a number of piano-pieces; a set of thirteen songs; two symphonies in C and E flat; and six string quartets. He is the author of a musical text-book and translated Albrechtsberger's Science of Music and Fétis' Counterpoint and Fugue.

Dukas, Paul. 1865-

Well-known composer of the modern French School, who was born in Paris and became a pupil at the Conservatory in 1882, and who has won much praise as a symphonist, and more recently as an operatic composer. He completed two overtures, Lear and Goetz von Berlichingen, before he obtained the second Prize of Rome with his cantata, Velléda. He has written beside these an overture; Polyeucte, a symphony; a symphonic poem; a sonata for the piano; and variations for the piano; beside a lyric drama; an opera, and several

songs and choruses. The symphonic poem, L'Apprenti Sorcier, was given at the London Musical Festival in 1899, and through it Dukas is best known to Americans. It is called an orchestral humoresque, and had its first American performance, January, 1899, in Chicago, under the baton of Theodore Thomas. The libretto was written by the well-known writer, Maurice Maeterlinck. The latest work of Dukas is Ariane et Barbe Bleue, with the libretto by Maeterlinck, and dealing with the old story of Bluebeard. It was sung for the first time at the Opéra Comique, Paris, in 1907, and critics declared after the production that, while it is not a master work, it nevertheless is a highly interesting example of the modern French School of writing.

Dulcken (dool'-kĕn), Luise. 1811-1850.

A talented pianist, a sister of Ferdinand David, the violinist, with whom she appeared at the Gewandhaus, Leipsic. While a concert-player and teacher she numbered among her pupils the late Queen Victoria. She was born at Hamburg, became a pupil of Willy Grund and made her first appearance when only ten years of age at Hamburg. After her marriage, in 1828, she moved to London, where she attracted much notice as a pianist, appearing first at one of Ella's soirées. Mme. Dulcken was not only a brilliant executant on the piano, but was versed in the literature of England, Germany, France and Italy, and was a linguist as well. She was remarkably successful as a teacher and while thus engaged overtaxed her strength, and her death was attributed to hard work. She left a son, Ferdinand Quentin Dulcken, who was a pianist and a professor of music in the Warsaw Conservatory, and who composed much noteworthy music.

Dulcken, Ferdinand Quentin. 1837-1902.

A son of Luise David Dulcken the singer, and nephew of Ferdinand David. He was born in London and attained a considerable renown as a pianist. He was a pupil of Mendelssohn, Moscheles, Gade, Hauptmann, Richter, Plaidy and Joachim in theory, of Becker on the organ and afterwards of F. Hiller at the Leipsic Conservatory. He was professor at the Warsaw Conservatory for five years and later toured Europe in concert

with Vieuxtemps and other artists. He toured the United States, in 1876, with Remenyi and Joseffy, and lived for some time in New York. Dulcken wrote an opera, Wieslav; a solemn mass; cantatas; songs (about two hundred in all), and many pianoforte pieces. He died in Astoria, N. Y.

Dulong (doo'-lôngk), Franz Henri von. 1861-

A tenor singer, who was born in Hamm, in Westphalia, Germany, and who studied under Robert Emmerich at Stuttgart and with Vannucini in Florence. He passed the early years of life directing the affairs pertaining to his large estates in Germany. His debut was made in 1895, and he has toured in various parts of Europe as a concert-singer, having participated with his wife, Magda von Dulong, at the London Popular concerts and the Symphony concerts. He appeared by command before the late Queen Victoria at Windsor and the Empress Frederick of Germany and her son, the present Emperor.

Dulong, Magda von. 1872-

A concert contralto, the wife of Franz Henri von Dulong. She was born at Halle, Germany. She was the daughter of Prof. Zahn, a teacher of theology. She studied under Hromada, Frau Joachim, and Madame Etelka Gerster, making her debut under the name of Magda Lossen. Her voice is a rich mezzo, and both in England and on the Continent she and her husband are greatly esteemed.

Dunham, Henry Morton. 1853-

A prominent virtuoso and composer for the organ. He was born at Brockton, Mass., studied at the New England Conservatory of Music, under George E. Whiting, and later was instructed in counterpoint by John K. Paine. After graduating from that institution he entered the Boston University College of Music. He gave a series of recitals on the great organ in Boston, and has been heard in many of the Boston churches and also in other New England cities. On his return from Europe, in 1878, he was appointed a member of the faculty of the New England Conservatory and is teacher of organ there at the present time. He was also connected with the Boston University College of Music for a time. He has published many compositions and

written many text-books. Among the former are two organ sonatas in F minor and G minor; marches; preludes; a capriccio brillante for piano; a Te Deum in D; and hymn music in three books. He is also the author of an Organ School in four books; a system of technique for the piano; exercises in pedal playing; and melodious studies for the organ.

Duni (doo'-nē), Egidio Romoaldo. 1709-1775.

An Italian composer, who was the real founder of the opéra comique in France. He was born at Matera, near Naples, and was musician to the Duke of Parma's daughter in 1755 and settled in Paris two years later. While at Parma he composed many operettas, all of which were well received. For a time he occupied the position of choirmaster at St. Nicolo di Bari, at Naples, and studied at the University of Leyden, Holland. While returning from Holland to Naples he was attacked by brigands, and the injuries he sustained at their hands made him a permanent invalid. Says Grove: "Duni delighted the public with eighteen pieces, full of gayety and tunefulness. These are his only characteristics. His orchestration is poor, he is often weak in dramatic expression, but always charming and melodious." His music has now been completely forgotten and is never heard. Among his operas were Nerone, which was his first, and a great success, and which he wrote in competition with Pergolesi; Artaserse, written for San Carlo at Naples; Bajazet; Ciro; and others. His other works included Myra, a cantata for full chorus and orchestra; church services and anthems; glees; songs and arias.

*** Dunkley, Ferdinand Luis. 1869-**

Composer and organist, who was born in London and studied first under G. A. Higgs, from 1885 to 1886, and then was a pupil in the practising schools of St. John's, Battersea, under Edward Mills. He studied at Trinity College, London, under E. H. Turpin, in composition and gained, in 1886, a scholarship for composition in the Royal College of Music, where, for four years he was a pupil in composition of Dr. Hubert Parry, and studied organ under George

Martin and piano under Barnett. Mr. Dunkley's first position was that of organist at St. Jude's, London, from 1885 to 1887. From 1892 to 1893 he was director of music at Battersea Grammar School and was made a fellow of the Royal College of Organists in 1886. His first composition was a suite for orchestra, which gained the prize of fifty guineas, offered by the directors of the Promenade concerts at Her Majesty's Theatre, in 1889. In 1893 Mr. Dunkley came to America and was appointed Master of Music in St. Agnes' School, Albany, N. Y.; then moved to Asheville, N. C., where he resided two years, from 1899 to 1901. He then removed to New Orleans, where he now resides, as organist of St. Paul's Episcopal Church and of Touro Synagogue. Since 1902 he has conducted the New Orleans Choral-Symphony Society. Mr. Dunkley gave organ recitals at the World's Fair, St. Louis, and at the Buffalo Exposition. His compositions include The Wreck of the Hesperus, a ballad for chorus and orchestra, which was performed with success at the Crystal Palace, London, in 1894; The Elected Knight, for male chorus with piano accompaniment; an elégie for piano; an anthem, O Come All Ye Faithful; numerous songs and smaller pieces. He has also written several works for the Jewish Synagogue, including an anthem, From Sinai's Crest; a Sabbath Eve service and a setting of the Adon Olom, which has been pronounced by some authorities as the finest ever written.

Dunstable, John.

Born early in the Fifteenth Century, according to most authorities. He was an English mathematician, astrologer and musician, and was born at Dunstable in Bedfordshire. Little is known of his biography, but it is believed that he died in 1453. He was erroneously credited by Tinctor with the invention of counterpoint, but is generally believed to have been a composer of great ability and a musician of world-wide influence. He wrote many noteworthy compositions, which have almost entirely disappeared. Says Grove: "His fame was great, although short-lived." He was the author of De Mensurabilis Musica, a treatise on music. Until recent times it was not known that

there existed anything but fragments of his works. A three-part song was discovered, in manuscript, in the Vatican in 1847 and another was found in a volume which formerly belonged to Henry VIII. Although only a few of his works have been deciphered and scored, enough has been learned to show him to have been a man of much talent. The British Museum has a collection of his works; and the most valuable collections were discovered at Trent, by Dr. Haberl, and are now the property of the Ministry for Religion and Education at Vienna, the Library at Modena, and the Liceo Musicale at Bologna.

Duparc, Henri. 1848-

French composer, whose songs are declared by Grove's Dictionary to be among the most perfect things of their kind produced by the modern French School. He was born in Paris and was educated at the Jesuit College of Vaugirard, studying music under César Franck from 1872 to 1875. His symphonic poem, Lenore, has been heard in America and was performed, with great success, at the Concerts Populaire. It is considered a most important work. It received its first production in 1877 and was arranged for two pianos and for four hands on one piano by Saint-Saëns and César Franck. Since 1889, on account of illness, Duparc has composed little.

Dupont (dü-pôñ), Auguste. 1827-1890.

A Belgian composer and pianist, who was born at Ensival, near Liège, and studied principally at the Liège Conservatory. He was appointed piano professor of the Brussels Conservatory in 1850. He has written some beautiful piano-music, showing a thorough knowledge of the instrument; his ballads, barcarolles and studies being graceful and poetical and equaled by few living composers. Among his more important works are La Pensée, an étude; serenade; concerto; a set of songs, entitled Poème d'amour; Reminiscences Pastorales; barcarolle, Reverie; ballads; string quartets; six Morceaux Caracteristiques, and a concertstück. His set of songs have been much praised and are especially melodious and original. Dupont died at Brussels. His younger

brother, Joseph, became famous as an operatic conductor, holding posts at various European theatres, and died at Brussels a year before Auguste's death occurred.

Duport (dü-pôr), Jean Louis. 1749-1819.

The younger of the two eminent violoncellists, the brothers Dupont, was born in Paris. He appeared first in public at the Concerts Spirituels, and was musician to Charles IV., the ex-King of Spain, at Marseilles in 1806. Returning to Paris, in 1812, he was soon regarded as the foremost French cellist of his time. He joined the Imperial Orchestra and was made a professor in the Conservatory. He joined his brother, Jean Pierre, at the outbreak of the Revolution, and played in the King's band. He composed six cello concertos; sonatas; duos; airs; nine nocturnes for harp and cello and wrote an essay for the fingering of the violoncello and the guidance of the bow, with a suite of exercises for the student. His violoncello was bought by Franchomme, who paid the immense sum of 25,000 francs for it.

Duport, Jean Pierre. 1741-1818.

The elder of the brothers Duport, famous as violoncellists, was born at Paris and was considered Berthaut's best pupil. He was first cello of the Court Orchestra at Berlin by invitation of Frederick the Great in 1773, and afterwards from 1787 until 1806 superintendent of the Court concerts. The post was abolished after the battle of Jena, but he lived at Berlin until his death. In 1811, seven years before his death, he was pensioned. His compositions, which were few and unimportant, consisted of three duos for two cellos, and six sonatas for cello and bass.

Duprez (dü-prā), Gilbert Louis. 1806-1896.

A tenor singer and composer, famous as the instructor of many renowned vocalists. He was born in Paris and was the thirteenth in a family of twenty-two children. He had a good voice as a young boy and Choron became so much interested in him that he enrolled him in his musical institute. Here he studied theory and composition, and in 1825 made his debut at the Odéon Theatre, Paris. He then went to Italy, where

he was engaged by Donizetti to create the role of Edgardo in Lucia di Lammermoor, produced in Naples in 1835. His success in the part immediately placed him at the head of the dramatic French singers of his time. He then became the leading tenor at the Grand Opéra, Paris, making his first appearance there in April, 1837, in William Tell. He remained there eight years, singing the leading parts in La Favorita, Les Martyrs; Otello, Robert, La Juive and Les Huguenots. In 1855, having retired from the operatic stage, Duprez devoted himself to composing music and preparing methods of instruction for the voice. Among his more important works are an oratorio, The Last Judgment; a requiem; a mass; and other sacred compositions; eight operas; romances; and numerous songs. His vocal method, known in France as L'Art du chant and published in 1845, has been translated into English as, Treatise on Singing, with rules, examples and exercises for every species of voice. He also wrote another work entitled La Mélodie. Of his operas, the best are Joianta; La lettre au bon Dieu; and Jeanne d'Arc. He died at Passy. Duprez's wife, formerly Mlle. Duperron, was a celebrated vocalist in her day, and their daughter Caroline became under her father's training an excellent singer also.

Durand (dü-rän), Auguste Frédéric. 1770-1834.

His real name was Duranowksy. He was born at Warsaw, and eventually became a brilliant executant on the violin. He first studied under his father who was Court musician at Warsaw and was later sent, by a nobleman who became interested in him to Paris, where he was placed under Viotti's instruction. He entered the French army and became an adjutant to one of the generals but was dismissed for some misconduct and then took up the study of the violin. He was first violin at the Brussels Opera and traveled through Italy and Germany until 1814. In that year he settled in Strasburg as a conductor and teacher and lived there till his death. He is said to have more or less influenced Paganini, and, according to Fétis, Paganini declared that many of his most brilliant effects and his style were to a cer-

tain degree derived from Durand, whom he heard play in his youth. It is related of him that frequently he was without any violin of his own and that he often played in public upon any instrument he could obtain. Says Grove: "There can be no doubt that Durand's skill was extraordinary and his treatment of the violin full of originality." He composed a few concertos; airs; and pieces for the violin and other music, all of indifferent merit. It is wholly upon his ability as a violin player that his fame rests.

Durante (doo-rän'-tĕ), Francesco. 1684-1755.

A renowned teacher and composer of the Neopolitan School, who was born at Frattamaggiore, near Naples, Italy. He studied under Alessandro Scarlatti at the Conservatory of San Onofrio, Naples. He later succeeded the great master, his teacher, as head of the Conservatory. He wrote a number of beautiful vocal exercises and duets which were until recent times highly prized in Italy. None of his music was printed in his lifetime, however, except six harpsichord sonatas. Several European libraries contain a number of his manuscripts, which include masses; motets; psalms and other church music. After Scarlatti, he ranks as one of the founders and chief representatives of the Neopolitan School of composers. Besides his sacred music Durante also wrote several cantatas; madrigals; solfeggio; sonatas; and a grand magnificat, the additional accompaniments to which were composed in modern times by Robert Franz. Durante was the teacher of Pergolesi, Terradellas, Piccinni, Traetta, Jommelli and others. One critic has this to say of him: "The influence of Roman composers is to be traced in his fondness for sacred composition, and he seems to have combined the severe style of the Roman School with the melodic instinct of the Neopolitans."

Duschek (doo'-shĕk), Franz. 1736-1799.

His name is sometimes spelled Dussek. He was a member of the same family as the great pianist and composer, J. L. Duschek. He was born at Chotieboř, in Bohemia, and studied first with his father, and later under Habermann. His general edu-

cation was carried on at the Jesuit Seminary at Königgratz, but after a fall, from the effects of which he became a cripple, Duschek turned to music. He was sent to Prague, and later to Vienna, and he became a great pianist, composer and teacher. Mozart highly esteemed and loved him, and it is said that in Duschek's villa, near Prague, Mozart put the finishing touches to his opera, Don Giovanni. Very seldom is any of Duschek's music heard nowadays, although he wrote a great deal of more than ordinary merit. Among his works are piano sonatas for four hands; chamber-music; symphonies; concertos; quartets; and many songs.

Duschek, Josepha. 1756-

A celebrated singer, the wife of Franz Duschek. Her maiden name was Hambacher. She received most of her vocal instruction from her husband, and became a singer of some repute, although musicians differed as to her voice. She sang with success in all of the continental cities, and her voice was rich and her singing expressive. Mozart, the friend of her husband, wrote for her at Prague the concert-aria, Bella mia fiamma. It is generally believed that Beethoven also wrote his Ah! Perfido for her, as she was the first to sing it. Mme. Duschek died at an advanced age.

Dussek, Johann Ladislaus or Ludwig. 1761-1812.

His name is spelled Duschek, Dussik and Dussek. He was one of the greatest pianists and composers for the piano of the latter part of the Eighteenth Century. He was born in Czaslau, in Bohemia. His father was a musician of more than ordinary ability, and he began the study of the piano when very young, while attending the Jesuit College at Iglau. Later he was a student at a college in Kuttenberg and then he removed to Prague, where he took a course in philosophy and received the degree of master. He is said to have had a desire at one time to join the priesthood, but later abandoned the idea. He found a friend and patron in Count Männer, of the Austrian army, who took Dussek to Belgium, where he became organist of the Church of St. Rombaut at Mechlin. He next went to Holland, and in Amsterdam and The Hague he won success as a pianist and laid the foundation of

his brilliant reputation. Here he produced three concertos and twelve sonatas, and then undertook a course of study with Philipp Emmanuel Bach, a son of the great Sebastian, and we later hear of him in Berlin, in Russia, Italy and Paris where Marie Antoinette took an interest in him and showered many kindnesses upon him. He next went to London, where he met Haydn and Sophie Corri, a well-known singer, who afterward became his wife, and with whose father Dussek went into business as a music-seller. He remained in London twelve years, but the business in which he had embarked failed, and to evade his creditors he left London and gave concerts at Hamburg and other cities. Prince Louis Ferdinand of Prussia, a nephew of Frederick the Great and a talented amateur musician, became his friend and patron, and at the death of the Prince, Dussek composed his Elégie Harmonique, one of his best works. He next found a patron in Talleyrand, Prince of Benevento, and during his residence with him he reached the height of his fame. Living in the days of Beethoven and Mozart, he was conspicuous among such men as Moscheles, Meyerbeer and Cramer. He is noteworthy as the first composer to write, almost wholly, for the piano with or without accompaniment. Some one has said of him: "He made the poetry of the piano into a life work." Dussek's music was exceedingly popular at the beginning of the Eighteenth Century, and his piano music belongs to the period of Mozart rather than Beethoven, and by some is said to be in advance of either Haydn or Mozart. Mendelssohn once said of him: "Dussek is a prodigal," because he wasted his talents, and might have occupied a much higher place than he did, had he only striven to make the most of them. He was never a hard worker and liked to wander from one place to another. As a man he was likable and jolly, remarkably free from jealousy, and ever ready to help another musician in any way possible. His last great composition was L'Invocation, and probably his most famous is the sonata Retour à Paris. He wrote many concertos; trios; sonatas; fugues; variations and waltzes. His concerted chamber-music possesses much merit.

Duvernoy (dü-vĕrn-wä), Victor Alphonse. 1842-1907.

A noted French pianist and composer, who was born in Paris and was a pupil at the Conservatory, studying under Marmontel, Bazin and Barbereau. He took the first prize for piano, and in 1892 produced at the Theatre Royal, Liège, his first opera, Sardanapale, which was a success. His opera, Helle, was given for the first time in 1896 at the Opéra, Paris, and his symphonic poem, La Tempête, for chorus, orchestra and solos, won the City of Paris prize in 1900. His other works are a lyric scene, Cléopâtre; a two-act ballet, Bacchus, produced at the Paris Opéra in 1902; symphonic pieces; an overture, Hernani; some chamber-music, which gained for him the Chartier prize; and many piano and orchestra pieces. Duvernoy was connected with the Paris Conservatory for many years as teacher of the piano class.

Dvořák (dvôr'-shäk), Antonin. 1841-1904.

Born at Mühlhausen, Bohemia, and was one of the most celebrated of modern musical geniuses. His father was a butcher and intended his son to follow the same business, but his ambition to be a musician had been fired by the bands of strolling musicians who visited the village, so he persuaded the school-master to instruct him in the rudiments of music. This man, Josef Spitz, instructed him on the violin and also taught him singing. When he was twelve, he was sent to Zlonitz to an uncle. Here he attended school and had wider opportunities for study. When he was sixteen he went to Prague and studied there at the organ school for three years as a pupil of Pitzsch. His father's allowance to him stopped about this time and he supported himself by playing the violin in various cafés. He was also composing, in his spare time, but of his compositions, of this period of his life, few exist. He had no money to buy scores and had no piano, so his work along this line was done with difficulty. When a Bohemian Theatre was opened in Prague, in 1862, the band with which Dvořák played was chosen to provide the music. Later, when the institution was established on a firmer basis as the National Theatre, he with others was chosen

to play in the orchestra. Soon he secured the state aid of Austria and gained the friendship of Herbeck, Hanslick and Brahms. In Karl Bendl, a native of Prague, Dvořák found a warm friend and instructor. Bendl was conductor of the Choral Society, and through him Dvořák had a chance to become acquainted with the musical masterpieces. In 1862 he wrote a quintet for strings and in 1865 had finished two symphonies, written a grand opera and many songs. In 1873 he was appointed organist of St. Adelbert's Church, Prague, and that year was married. He was then thirty-two. Shortly afterward he attracted the attention of the public as a composer with a patriotic hymn or cantata. He was anxious to write an opera for the new National Theatre and produced König und Köhler (The King and the Collier). It was not a success, was withdrawn, destroyed and entirely rewritten in 1875 and in this form was a success. The following year rumors of his talents and of his small resources had reached Vienna and he was granted a pension of fifty pounds per year from the Cultusministerium. This was increased the next year, and through it the composer met Brahms, who in 1877 was appointed on a commission, formed for the examination of the compositions of the recipients of the grant. A collection of duets came under Brahms' notice and he immediately perceived the talents of young Dvořák. The latter received shortly after, a commission to write a series of Slavic dances for the piano, and they had almost as great a success as the Hungarian dances of Brahms and immediately became popular in all parts of Germany. Dvořák was recognized from this time as a composer to be reckoned with and he became prominent and justly celebrated. Public attention was directed to his work in 1883, when the London Musical Society gave his setting of the Stabat Mater, composed in 1876 but not published until 1881. It was so well received that its composer was invited to conduct a performance of the work at Albert Hall, London, in 1884. This was his first appearance in England. The following year he conducted his Husitska overture, which had been written for an opera at the new Bohemian Theatre in Prague. The

cantata, The Spectre's Bride, written for the Birmingham Festival of 1885, was a still more marked success. This and an overture, on the subject of St. Ludmilla, written for the Leeds Festival in 1886, were conducted by the composer himself. The latter was not the success he had hoped for and is said to have led him to go to New York in 1892 as head of the National Conservatory of Music. In 1891 he again visited London and received the honorary degree of Doctor of Music from Cambridge University. During his sojourn in America, Dvořák gave further evidences of his belief in nationalism in music. In 1893 his symphony, From the New World, was performed for the first time. It is still very popular. He went direct to the music of the southern plantations and drew from them themes for this composition that attracted the attention of the entire musical world. Other contributions to our national music are his American string quartet and his American Flag cantata. He held the post in New York until 1895, when he returned to Prague, where he was shortly afterward appointed head of the Conservatory. After his return to his own country he forsook the field of symphony and cantata and devoted himself almost wholly to opera. Rusalka, the Water Nixie, was produced at the National Theatre in 1900, and won instant success, also Der Teufel und die Käthe. He had planned another opera, Armida, when he was stricken with apoplexy and died. Of the eight operas he wrote, only Der Bauer ein Schelm (The Peasant a Rogue), has been heard outside of Prague and that only at Dresden and Hamburg. Dvořák was influenced to a greater or lesser degree by the music of his own country, which he deeply loved. The elegiac Dumka and the Furiant, two Bohemian forms, he used in sonata and symphony, thereby greatly enriching the music of his time. His lighter mood is shown in his operas and songs, especially his gipsy songs. His national music as well as his operas won him but little fame or appreciation outside of his own country. In spite of the fact that his ideals were national, Dvořák's gifts earned for him the regard of the entire musical world. He showed a wonderful mastery of the orchestra,

and his music had always great individuality as well as great beauty.

Of the other works of Dvořák, The Heirs of the White Mountains, is a cantata or hymn written to the words of Hàlek, which brought the composer great fame because of its beauty and vigor, and especially its local color. His other operas, beside those mentioned, are Die Dickschädel, comic opera written in 1874 and produced in 1882; Wanda, a great tragic opera produced in 1874, and Dimitrije, produced in 1882. Beside these he wrote a vast number of songs, choruses, piano and violin music, symphonies, overtures, a Te Deum, concertos, and cantatas. The overtures Mein Heim, In Der Natur, and the Carneval; his symphonies and the Slavic dances and rhapsodies; orchestral ballades and much beautiful chamber and piano music had made Dvořák's name famous even before he came to New York. His symphony, From the New World, which was first performed in 1893, possesses great charm and beauty and in it the composer tried to show how the songs of America might be employed in building up an American School of Music. For this reason Dvořák and his music hold an unusual amount of interest for Americans.

Dwight, John Sullivan. 1813-1893.

One of the oldest and most widely-known writers on musical subjects in America. He was born in Boston, and having completed his elementary education in the public schools he was sent to Harvard, from which institution he graduated in 1832. While attending the university he joined a musical society of students called the Pierian Sodality, which later developed into the Harvard Musical Association. He practised at this time on the clarinet and flute and familiarized himself with the works of Beethoven and Mozart. He next entered the school of divinity and studied for the ministry, and was ordained as pastor of the Unitarian Church at Northampton, Mass. He left this field after a few years to devote himself to literature, and shortly after became widely known as a writer on musical subjects. He was one of the founders of the Brook Farm Community, teaching German music and the classics there, and after the failure of the community he

played a conspicuous part in the formation and organization of the Harvard Musical Association in 1837. He founded Dwight's Journal of Music, which aimed to advance the art, and for fifteen years he was its editor-in-chief. It was one of the leading musical journals of America, and in 1881 its publication was assumed by the music firm of Oliver Ditson & Co. Mr. Dwight contributed to the Dial, The Christian Examiner and other periodicals, and beside his labors in the field of music he compiled a collection of excellent translations of the minor poems of Goethe and Schiller and wrote essays. A memoir of him was published by G. W. Cooke in 1899, who also, with G. W. Curtis, edited his correspondence in 1898.

Dyer, Arthur Edwin. 1843-

An English composer and organist, who was born at Frome, England. Was trained almost entirely by private tutors, and received the degrees of Bachelor of Music and Doctor of Music from Oxford. From 1865 to 1875 he was the organist of the Parish Church at Weston-super-Mare, and in the later year became organist and director of the music of Cheltenham College. He was also the conductor of the Musical Society. He wrote an opera, The Lady of Bayonne, which was produced at Cheltenham in 1897, but his compositions consist mainly of cantatas and anthems. Among them are Salvator Mundi, a sacred cantata and chorus for the Gloucester

Festival of 1883; I Wish to Tune My Quivering Lyre; and an anthem composed for the college jubilee in 1891. He also wrote the music to Sophocles' Electra, produced at Cheltenham College, June, 1888. His brother William Chinnock Dyer, organist of St. Peter's, Norbiton, England, and conductor of the Norbiton Choral Society, invented and patented an attachment of pedals to the piano.

Dykes, Rev. John Bacchus. 1823-1876.

Composer of several beautiful hymns and anthems, which are very well known. He was born at Kingston-upon-Hull, England, and was the son of a bank manager at Hull. Was educated at Wakefield, entering St. Catherine's Hall, Cambridge, in 1843. While there he was a leading member of the University Musical School. Prior to entering college he studied music under Skelton, the organist of St. John's Church, Hull, which had been built by his grandfather, Rev. Thomas Dykes. He afterward studied under Dr. Walmisley and in 1847 graduated from Cambridge, and the same year was appointed curate at Malton, Yorkshire. In 1849 he became minor canon and precentor of Dunham Cathedral. He is best known as the composer of church hymns, which are beautiful examples of modern church music. His services and anthems are occasionally used, but do not rank with his hymns. A son, John St. Oswald Dykes, is a composer and pianist.

E

Eames (āmz), Emma. 1867-

One of the most illustrious sopranos of the present day. The daughter of American parents, she was born at Shanghai, China, but was brought to this country when five years old. Her mother was a vocalist and taught at Portland, Maine. Emma lived with her grand-parents at Bath, Maine. She began lessons, under her mother, at the age of fifteen; and no doubt owed much of her after success to the care bestowed on her voice at this period. She was sent to Boston in 1886, where for two years she studied singing under Miss Munger. She afterward studied in Paris under Mme. Marchesi, also stage deportment under Plugue. In this city she was expected to appear in La Traviata at the Opéra Comique, but was unnecessarily delayed by intrigue on the part of her manager; and in the meantime secured a better engagement, and made her debut at the Grand Opéra in a part which Patti had created, and for which Marchesi has presented Eames to Gounod who,

on hearing her sing, was delighted with her and personally supervised her practice of this role, and later that of Mireille. Her first appearance, despite the inevitable comparison with Patti, was such a success as to be called the musical event of the season. She was engaged at the Grand Opéra for the next three years, creating the part of Colombe in Saint-Saëns' Ascanio, and of Zaïre in De La Nux's opera of that name. In 1891 she made her London debut at Covent Garden as Marguérite in Faust, where the dignity and true artistic refinement of her singing immediately won favor with the most cultured of her audience. The same year she sang Elsa in Lohengrin after but one rehearsal; also appearing as Desdemona in Verdi's Otello. In this year she married the painter, Julian Story, well-known in artistic circles. In October she returned to America, and was engaged by Abbey and Grau for a season of opera in a company, including Jean and Edouard De Reszké and other celebrities. They sang in Chicago for five weeks, and then began the New York season at the Metropolitan Opera House, where it is said thousands were turned away from the performances, especially that of Faust. In Boston, the place of her early study, she was given a reception unsurpassed by that of any previous artist. Eames' thorough musicianship and purity and dignity of style are in part due to her having illustrated, while a pupil, the soprano parts in Prof. Paine's lectures on old church music. Mme. Eames has sung almost constantly in London and New York, appearing in many different characters both in Italian and German Opera. In addition to these languages and her native tongue, she sings in French, and has created the principal part in several operas, including L. E. Bach's Lady of Longford, and Hero in Mancinelli's Eroe e Leandro. Other parts in which she has sung with marked success are Michaela in Carmen, the Countess in Figaro, Valentine in The Huguenots, and Charlotte in Werther. Three Wagnerian roles to which she is especially well suited are Eva in Die Meistersinger, Sieglinde in Die Walküre, and Elisabeth in Tannhäuser, this last being considered by some critics her best. Among her most recent appearances are Marguérite, in

1906; and La Tosca; and Aida in Verdi's operas of the same name, in the season of 1907. Her success, unlike that of many other operatic singers, is due less to dramatic ability than to the quality of her voice, which is flexible and remarkably clear and uniform throughout the middle as well as the upper register, and to her thorough artistic training. Subordinate only to the charm of her singing itself, her personal beauty and faultless taste in stage attire are important factors in her success as an individual.

Eberl (ā'-bĕrl), Anton. 1766-1807.

Famous Austrian pianist and composer. Born at Vienna and lived there all of his life, except four years, from 1796 to 1800, when he was Court conductor at St. Petersburg. He became a good pianist in his boyhood and began composing at the age of sixteen, when he produced the opera, Die Zigeuner, and a little later, La Marchande de Modes. These operas attracted the attention of Gluck and Mozart, who encouraged the young composer and became his staunch friends. He made many successful concert tours during his life, and for many years his compositions were popular, being several times preferred even to Mozart's and Beethoven's. Beside the works already mentioned, Eberl wrote three other operas, Die Königin der Schwarzen Inselm, Die Hexe Megära, and Graf Balduin von Flandern; a large number of piano works, including symphonies, sonatas and concertos; also much chamber-music and many piano solos and songs.

Eberlin (ā'-bĕr-lēn), Johann Ernst. 1702-1762.

German organist and composer. He was Court organist to the Archbishop in Salzburg, but nothing is known of his early musical training or advantages. His numerous compositions, however, show a thorough knowledge of musical theory and an ease in contrapuntal writing, that attracted the attention of Mozart, who used some of Eberlin's four-part church music as a guide in his own studies. A large number of his works were lost, and the principal ones now comprise nine fugues and cantatas, published in 1747; two motets; two sonatas; and five pieces in Mozart's collection. D—

Morgen und der Abend. Many of his church compositions in manuscript, masses, offertories, etc., are in the libraries of Berlin, Vienna, Munich, and other German cities. In Proske's library are thirteen oratorios. The most noted of these, the Componimento Sacro, was performed in Salzburg in 1847.

Eccard (ĕk'kärt), Johann. 1553-1611.

Composer, chiefly of church music, was born in Mühlhausen, Thuringia, and when about eighteen went to Munich, where he studied under Orlando Lasso. He returned to Mühlhausen in 1574, and soon afterward became director of the private orchestra of Jacob Fugger, of Augsburg. Several years later he went to Königsberg with Margrave Georg Friedrich, and there, was first assistant musical director, later succeeding to the chief place. In 1608 he was called to a similar post in Berlin, at the Elector's Chapel under Joachim Friedrich, which he held until his death. He was distinguished in his time by the musical value of his church compositions. The most noteworthy of these are the Geistliche Lieder, in which some familiar chorales were introduced with original and effective skill; twenty Odae Sacrae; twenty-four Neue Deutsche Lieder, published in 1578; fourteen Neue Deutsche Lieder, published 1589; and the Preussische Festleider, 1598; with other songs, hymns, chorals, etc. A number of his best works have been reprinted within the last fifty years.

Eck, Johann Friedrich. 1766-1809 or 1810.

Distinguished violinist, born in Mannheim. He was the son of a horn-player and studied the violin under Danner. In 1778 he became Court musician, in 1788 bandmaster and afterwards dramatic director of the Court and National Theatres. In 1801 he married a wealthy lady of rank and removed to France, where he died some nine or ten years later. He composed six violin concertos and a concerto-symphony for two violins.

Eck, Franz. 1774-1804.

Was the best pupil of his brother Johann. He made a tour of Germany in 1802. Was selected as a teacher for Spohr by the Duke of Brunswick, patron of the latter, and soon afterward Spohr accompanied his instructor in a journey to Russia. In Spohr's autobiography he praises highly the playing of Franz Eck. Eck's wild and reckless habits prevented the success for which his talents brought him opportunities, causing him to lose, first his position in the band at Munich, and later his appointment as soloist at Court in St. Petersburg. He died in a lunatic asylum at Strasburg.

Eckert, Carl Anton Florian. 1820-1879.

Violinist, pianist and conductor. Was born in Potsdam and left an orphan when very young. He early showed remarkable talent, and was a protégé of the poet Förster, of Berlin, who placed him under the best instructors of his time: Rechenberg and Greulich in piano; Hubert Ries and Bötticher in violin; and Rungenhagen in composition. He composed an opera before he was ten and an oratorio before he was thirteen. At nineteen he became, in Leipsic, a pupil of Mendelssohn, who took great interest in him. For the next twelve years he traveled, studied and composed, in 1851 accepting the position of accompanist at the Italian Theatre in Paris. The next year he accompanied Sontag on her American tour, then returned to Paris to conduct the Italian Opera. In 1853 he became conductor, and later technical director of the Court Opera at Vienna. In 1860 he resigned this place to succeed Kucken as conductor at Stuttgart. In 1867 he retired from active professional life to Baden-Baden, whence he was called two years later to Berlin as first Court Director of Music, Taubert and Don having been pensioned to leave the post open for Eckert. As a composer, his smaller works, especially several songs, have succeeded best, his more pretentious works not fulfilling the promise of his earlier years. His operas are Das Fischer Madchen, composed 1830; and Wilhelm von Oranien, performed in Berlin, 1846, and at The Hague, 1848. He also produced a violoncello concerto; an oratorio, Judith, performed at the Singakademie in Berlin, 1841; a symphony and some church music.

***Eddy, Hiram Clarence. 1851-**

Clarence Eddy, celebrated American organist, was born at Greenfield,

Mass. He early showed musical talent, and began to study at the age of eleven. In 1857 he became a pupil of Dudley Buck, and the next year organist of the Bethany Congregational Church, Montpelier, Vermont. In 1871 he went to Berlin, where he studied organ under August Haupt and piano under Albert Loeschhorn. After a European concert tour, he returned to America, and was at once offered the post of organist in the First Congregational Church, Chicago. Two years later, in 1876, he became director of the Hershey School of Music in that city, afterward marrying the founder of the school, Mrs. Sara Hershey. Here he gave a series of one hundred organ recitals, including about five hundred compositions, without repeating a single number, and covering an extensive range of various schools, composers and styles of organ literature. The closing recital of this series consisted largely of works written for the occasion by some of the most noted organ composers of that day. In 1879 he became organist and choir-director of the First Presbyterian Church, where he remained till about 1896. He was also for a number of years conductor of the Philharmonic Society. Eddy has an international reputation such as no other American-born organist can boast. Beside his numerous concert tours through this country and Europe, where his masterly playing has elicited the warmest praise from critics in the largest cities, he played by special invitation at the Paris Exposition in 1889 as America's foremost organist. Previous to that time he had played at the Vienna Exposition in 1873, and the Philadelphia Centennial in 1876, and within the last two decades has played at all the large expositions held on this continent, including the Jamestown Exposition of 1907. The great Auditorium organ, Chicago, is a testimonial to his knowledge of what the instrument should be, as he examined a number of the larger organs in Europe before his advice was given as to this one. He has also won European tributes for American organ works, and Haupt, Guilmant, and Sgambati have all pronounced him a player of the first rank.

His influence in this country has been marked in elevating the standard of organ-playing and in widening the range of repertory. At present, Mr. Eddy is organist and choirmaster of the Tompkins Avenue Congregational Church, Brooklyn, N. Y.

Mr. Eddy is also well-known as a teacher, and has composed a number of classical works for his instrument, preludes, fugues, etc., although his work in these lines has ever been second to his concert playing. His published works are a translation of Haupt's Theory of Counterpoint and Fugue, in 1876, and four collections of organ music by various composers; The Church and Concert Organist, in two volumes; The Organ in Church; and Concert Pieces for the Organ.

*** Edwards, Julian. 1855-**

Composer, who was born in Manchester, England. Was a pupil of Sir Hubert Oakeley at the Edinburgh University and of Sir George Macfarren in London. After some preliminary experience in the Carl Rosa Opera Company, at its best period, he became musical director of the Royal English Opera Company, a position he held for several years, leaving it in 1888 to assume the leadership of the J. C. Duff Opera Company in New York City. His first work of importance, Victorian, a grand opera in four acts, was produced in Sheffield, and by the Royal English Opera Company in Covent Garden, London, in 1883. The first work to be given in America was a comic opera, Jupiter, performed in 1893, with libretto by Harry B. Smith. This was followed by Friend Fritz, a musical comedy; King Rene's Daughter, a lyrical drama, in 1893; Madeleine, or the Magic Kiss, a romantic comic opera, in Boston, 1894; The Goddess of Truth; and Brian Boru, in 1896, the latter given at the Broadway Theatre, New York. The Wedding Day was produced in 1897, and was very popular. Other successes in light opera were The Jolly Musketeer, 1898; The Princess Chic, 1899; Dolly Varden, 1901; When Johnny Comes Marching Home, which had a long summer run at McVicker's Theatre, 1902; Love's Lottery, in which Schumann-Heink sang in light opera for the first time, 1904; and His Honor the Mayor, which had a run in Chicago in 1905, and afterward in New York. The Girl and the Governor was produced in 1907, and the same year The Re-

deemer, a sacred cantata, was given at Ocean Grove and Chautauqua. The Mermaid was produced at Carnegie Hall in April, 1907, by the Musurgia Society. He also wrote the incidental music to Quo Vadis, The palace of the King, and Gringoire. The next light opera to be produced is The Motor Girl, while two grand operas, Corinne and Elfinella, are in negotiation. His latest work, a cantata, entitled Lazarus, for chorus, solos and orchestra, was given at Chautauqua, N. Y., in July, 1907, and was very well received, not only by the large audience in general but by the professional musicians, who went to Chautauqua expressly to hear the first performance, and who consider it his best cantata so far.

Eeden. See Van den Eeden.

Ehlert (ā'lĕrt), Ludwig. 1825-1884.

Born at Königsberg. Was a pianist and composer, but his reputation rests more on his work as a critic and writer. He was a pupil of Mendelssohn and Schumann in the Leipsic Conservatory in 1845, afterward studying in Vienna and Berlin, at which latter place he settled as a teacher in 1850. He visited Italy at length, and was there director of the Societa Cherubini in Florence; taught in Tausig's School, in Berlin, from 1869 to 1871, then went to Meiningen to teach the princes, and from there to Wiesbaden, where he died of apoplexy. His musical works are overtures to Hafiz and Winter's Tale; a Spring Symphony, performed at Berlin and Leipsic; a Requiem for a Child; and songs and pieces for the piano. His literary works are Briefe Aus der Tonwelt, published at Berlin, and translated into English as Letters from the Tone-World, in New York; also Briefe uber Musik an eine Freundin, Berlin, translated and published in London and Boston, as Letters on Music to a Lady, and containing interesting sketches of the greater European composers.

Ehrlich (ār'-lĭkh), Alfred Heinrich. 1822-1898.

Hungarian pianist and writer, who was born in Vienna. He studied piano with Henselt and Thalberg, and composition with Sechter. Was Court pianist to King George V., at Hanover, for several years, and from 1855 to 1857 lived for short periods

at Wiesbaden, London and Frankfort. In 1862 he went to Berlin, and two years later became connected with the Stern Conservatory, where he taught piano until 1872, later resuming the work from 1886 to 1898. The well-known composer Dreyschock, was one of his pupils, and so was Emil Liebling, well-known in this country. Ehrlich composed a few works for the piano, comprising Concertstück in Ungarischer Weise; variations on an Original Theme; and some studies; but his reputation is greater as an author and critic. He was a man of versatile talents, and while in Hanover was political correspondent to the Allgemeine Zeitung and later musical critic for several Berlin periodicals. He wrote musical novels, and a number of works on musical æsthetics.

Eibenschutz (ī'-bĕn-shüts), Albert. 1857-

German pianist. He was born in Berlin and studied pianoforte under Reinecke and theory under Paul in the Leipsic Conservatory, winning the Diploma of Honor. He taught in the Music School at Charkoff, Russia, from 1876 to 1880 and then returned to the Leipsic Conservatory, where he taught four years. In 1893 he was appointed to the directorship of a choral society for male voices at Cologne, and in 1896 went to Berlin to take the head professorship of piano-music. He has written some sonatas, studies, and four-hand pieces for this instrument.

Eibenschutz, Ilona. 1873-

Cousin of the foregoing and a well-known concert pianist. Was born in Budapest, and played in public as a child prodigy, traveling through a number of European countries before she was ten years old, and also studying in the meantime under Hans Schmitt at the Vienna Conservatory. She afterward spent four years under Clara Schumann; played to many noted musicians of that time, and in 1890 appeared in a concert at Cologne, in the Leipsic Gewandhaus, and the Richter concerts in Vienna. In 1891 she scored her first London success, playing Schumann's Symphonic Studies and in a Beethoven sonata for piano and cello with Patti. From this time until her marriage in 1902, she appeared often before the Lon-

don public and was regarded with high favor. During the last six years of Brahms' life, she was a close friend of this great composer, thus acquiring an intimate knowledge of his later compositions which, with her excellent musicianship and artistic powers, renders her especially capable of their interpretation.

Eichberg (īkh'-bĕrkh), Julius. 1824-1893.

German violinist and composer, born at Düsseldorf, showed musical talent early and was taught the violin by his father. He began regular study with professors at the age of eight, Rietz being his teacher in harmony. He studied in the Brussels Conservatory from 1843 to 1845, graduating with high honors in composition and violin-playing, and the next year was appointed professor of these two subjects in the Conservatory at Geneva. Eleven years afterward, he came to America, going first to New York; but in 1859 he removed to Boston, where he became director of the Museum concerts, and founded later the Boston Conservatory, for which he at once set the high standard it has since maintained. As a teacher of violin, Eichberg had a national reputation, a number of his pupils being successful concert players. His influence on violin music has been strong, and among his compositions an American national hymn attests his loyalty to the land of his adoption. He also published collections of studies and works on teaching which embody the principles of a distinct violin school; and also prepared exercises and studies for the voice, in connection with his work as superintendent of public school music in Boston. He also produced several operettas in the English language; The Doctor of Alcantara being the one best known.

Eisfeld (īs'-fĕldt), Theodor. 1816-1882.

German conductor, who was born at Wolfenbüttel. Was a pupil of Karl Müller at Brunswick, in violin, and Reissiger at Dresden in composition. He became director of the Theatre at Wiesbaden from 1839 to 1843, and in the latter year, of the Concerts Viviennes, Paris. In this post he favored a high musical standard, and studied at intervals with

Rossini at Bologna. He was made an honorary member of the Academy of St. Cecilia. From 1848 to 1866 he lived in New York and conducted the concerts of the Philharmonic Societies for several years, and also those of the Harmonic from its beginning. With Noll, Reyer, and Eichhorn as colleagues, he carried on a series of evening quartet musicales in 1851. In 1866, en route to visit Germany, the steamer Austria was destroyed by fire; and Eisfeld, though one of the few surviving passengers, suffered hardships and exposure that resulted in a nervous disorder which ended his musical career. He died at Wiesbaden.

Elgar, Edward William. 1857-

Perhaps the most notable figure in the English-speaking musical world of today is Sir Edward Elgar. Since Purcell, England has produced no other composer of genius; and whether or not posterity concedes that rank to Elgar, he has attained at least one valid claim to distinction — the disagreement of the critics. He stands unique among English musicians of note in the fact that his musical education, theoretical as well as practical, was a matter of varied experience rather than instruction received of study along accepted lines. The fact that Elgar came of a Roman Catholic family, and breathed from his earliest years the atmosphere of that exceptional form of worship in which music is so integral a part, isolated him from the musical traditions of Protestant England, and his early musical training, or lack of training, in the usual sense, was another factor in the development of his powers. He was born at Broadheath, near Worcester, June 2, 1857. His mother was well-read, and loved the best literature; and, in spite of the limited means and opportunities, the boy was brought up in an intellectual atmosphere; but the varied musical occupations of his father decided the bent of his mind. The elder Elgar was a partner in a music-selling firm, was the organist of St. George's Church in Worcester for thirty-seven years, and played the violin in the orchestra of the Three Choir Festivals. The young Elgar also played in this orchestra, and before the age of fifteen assisted his father occasionally as organist, picking up his knowledge of these instru-

ments, also of the piano, the bassoon, and other instruments, in his father's warehouse, which gave him opportunity to make many experiments along this line, and to acquaint himself with a great variety of musical compositions. After leaving school he was placed, as so many embryo musicians have been, in a solicitor's office, where for a year he worked steadily at the study of law, and then returned home to become his father's assistant, no further effort being made to induce him to follow a distasteful profession. He read and studied alone numerous works, both ancient and modern, on harmony, counterpoint and other branches of musical theory.

It was intended that he should study at Leipsic, but this proved impracticable. Meanwhile, he occupied himself with composition; among his earliest efforts were popular airs for minstrel performances, and music for a little family orchestra, in which his brothers and sisters joined in playing different instruments. In leading the orchestra at the instrumental meetings of the Worcester Glee Club, of which he was, in 1879, appointed pianist and conductor, and at which his early compositions received performance and encouragement, he became acquainted with the masterpieces among the English glees and the music of Corelli and Haydn. Two years before this he had gone to London, where he took a few lessons from Pollitzer in violin, which proved to be the end of regular instruction in music for him, although for some years he visited this teacher at intervals. In 1881 he passed with honors an examination in violin of the Royal Academy of Music, having been solicited to become a candidate by Brinley Richards, the examiner for Worcester. From 1879 to 1884 he was leader of a unique band, the instruments being a first and second violin, first and second cornet, a flute, a clarinet, a euphonium, a bombardon, a doublebass, and a piano, played by attendants at the County Lunatic Asylum. For this combination, which might be said to be well suited to the nature of the institution, he wrote quadrilles and other kindred pieces, and in due time the authorities voted him a small recompense for such work. He also composed continually for the church service, and for a quintet in which he played the bassoon. Thus he became known as a soloist and orchestral leader in Worcester and its vicinity, and these varied experiences were valuable in developing his sense of orchestral coloring. He was for a time a member of Stockley's Orchestra at Birmingham, where his intermezzo was successfully presented in 1883. The year previous he visited Leipsic for three weeks, and was appointed conductor of the Worcester Instrumental Society, writing analyses for its programs. In 1885 he succeeded his father as organist, and continued to compose much music for the Catholic Church service.

In 1889 he married a Miss Roberts, whose knowledge and appreciation of music and literature became a most beneficial stimulus to Elgar, and in the same year they removed to London. For two years he endeavored to bring his work before the public, but with no success or encouragement. He heard much good music, however, and once a week returned to his old home neighborhood to give lessons. In 1891 he retired to Malvern, where he spent his time largely in composing, doing whatever teaching or conducting came his way. His Froissart Overture had been produced the preceding year at the Worcester Festival, but owing to unfavorable acoustic conditions it made no particular impression.

In 1893 the Worcester Choral Society gave The Black Knight, and in 1896 Scenes from the Bavarian Highlands. The Light of Life, which had been first called Lux Christi, a short oratorio, was given at the Worcester Festival in 1896; and during the North Staffordshire Festival of the same year, the performance at Hanley of Scenes from the Saga of King Olaf, text adapted from Longfellow, met with such noteworthy success that Elgar was for the first time recognized as a candidate for the laurel wreath. This work and The Light of Life are spoken of as being especially full of promise, strong and melodious. From this time until 1900 the works mentioned were repeated at intervals, and other compositions, fresh from his pen, won the approval of musical contemporaries and raised his name to an enviable height in English musical annals. The Diamond Jubilee of Queen Victoria in 1897 impelled him to write an Imperial

March, and The Banner of St. George, a cantata. In 1899 two of his best compositions were performed — the song-cyle for contralto, Sea Pictures, sung by Miss Clara Butt at the Norwich Festival; and the Theme and Variations for orchestra, of great originality and beauty, at a Richter concert; also Caractacus, written for the Leeds Festival.

In 1900 the University of Cambridge conferred on him the honorary degree of Doctor of Music, and during that same year he was requested to compose a work sufficiently long for a whole morning's performance at the Birmingham Festival. The result was, The Dream of Gerontius, based on Cardinal Newman's poem of the same name, which describes the death of a man, the passing of his soul into the presence of God and then into purgatory. This poem had especially impressed the Catholic musician some years before as a fit subject for a great religious musical work; so it was not written in haste, merely for the occasion, but was completed from partly developed ideas. Whether or not too much was anticipated from its production and it thus fell short of the desired effect, it did not at that time create an impression proportionately greater than that of his former best works, although given high praise by some critics.

In the next year, 1901, for the ceremonies of King Edward's coronation, Elgar furnished the musical setting of Benson's Coronation Ode for Covent Garden Theatre, which incorporated the two military marches, played first at a previous Promenade concert, and known by the title Pomp and Circumstance. These were so popular from the first, owing to the irresistible rhythm of the air, which forms the trio of the second march, that they were objected to by some of the more pedantic musicians; nevertheless, they were used, and Elgar's music stood first among the offerings for the occasion. They are probably more widely performed than any other work of this composer, and have become quite popular in the United States, the arrangement for organ being frequently played as well as the original score. Elgar includes six marches altogether under this title, though the remaining four of the set are not so well known.

In 1902 interest in The Dream of Gerontius was suddenly revived by the performance of a German translation of the work at the Lower Rhine Musical Festival at Düsseldorf, where Richard Strauss delivered a speech, in which he proclaimed it a masterpiece, and eulogized Elgar to such an extent that "even the English musical public was moved by such an unheard of tribute from abroad," and accordingly hastened to honor the prophet in his own country by repeating Gerontius at both the Sheffield and Worcester Festivals of that year, drawing immense audiences. During the next two years it was performed several times in London, and in 1903 at Westminster Cathedral; while Covent Garden was devoted for three entire days in March, 1904, to an "Elgar Festival," where his most important compositions were given, and a new overture of remarkable beauty, In the South, as well as Gerontius and The Apostles. The latter, a still more ambitious work than those preceding, had been first produced in 1903 at the Birmingham Festival. According to the prefatory statement of the composer, this was the result of a long-cherished plan that originated in a remark of the schoolmaster in his boyhood, and developed into "oratorio embodying The Calling of the Apostles, their Teaching and their Mission, culminating in the establishment of the Church among the Gentiles;" The Kingdom, which appeared later, is set forth as a continuation of the subject matter in the Apostles. The text of The Apostles is made up of different scriptural passages, skilfully interwoven to form a harmonious whole. It is said to be more complex, more intricately organized than the Dream of Gerontius, and has provoked more criticism. Elgar presupposes familiarity with the Scriptures in his hearers, bringing out in The Apostles only such points as are of salient interest or dramatic value; and this lack of minor details may have been confusing to some of his critics. The second performance of this work was in the United States, in 1904, by the Oratorio Society of New York, which also gave The Dream of Gerontius twice in 1903, under Mr. Frank Damrosch, and in 1907 gave The Apostles and The Kingdom. The Apollo Club of Chicago performed The Dream of Ger-

ontius in 1903, and again in 1906, and The Apostles in 1906. At the Cincinnati May Festival of 1906, Elgar himself conducted The Dream of Gerontius and The Apostles, and two orchestral works, the overture, In the South, and an introduction and allegro for strings. The year before he had come to America for the first time to receive the degree of Doctor of Music from Yale, and his third visit was made in the spring of 1907, when he conducted his overture, In the South, and the Enigma Variations for orchestra at a Thomas concert in Chicago, and was received with enthusiasm. In October, 1907, The Dream of Gerontius was given at the Worcester (Massachusetts) Music Festival, under Mr. Wallace Goodrich, retiring conductor. Elgar's more recent oratorio, The Kingdom, was performed in England, in October, 1906, at the Birmingham Festival, which has brought out all his large choral works so far. This was followed by performances at six different towns in England during March, 1907. The work is a sequel to The Apostles, and resembles it in the choice of musical themes, but is naturally more meditative in character, Pentecost being the central point of interest in the text. In December, 1907, The Kingdom was performed twice in Germany, at Mayence and Aachen, respectively, and in October, The Dream of Gerontius was given at Melbourne. Elgar's variations for orchestra was given at Monte Carlo during December, 1907, by the Lamoreux Orchestra, and received very favorable comment in French journals. The work most recently brought out in his Orchestral Suite No. 1, which was originally written at the age of twelve for a small family orchestra, as music to a child's play, and entitled The Wand of Youth. This work was revised and re-orchestrated by the composer and produced at a Queen's Hall concert in London. It comprises seven movements; an Overture, Serenade, Minuet, Sun Dance, Fairy Pipers, Slumber Song, Fairies and Giants. This was composed for the entertainment of the family circle, Elgar's brothers and sisters taking the various parts.

It has been the lot of every great composer to become at some time in his life the target for a fire of conflicting opinions; and this point has now been reached by Elgar, who in his early thirties was unable to procure a hearing in the metropolis of his own country. Those who know him best describe him as a man of conservative nature, yet definite and decided opinions, and sincere character, free from the thirst for publicity for its own sake, composing because he has something to say in music, which he cannot leave unsaid. His style is individual, and is characterized by a certain noble gravity and dignity, that is felt even in his lighter works, such as the orchestral variations, and the marches, Pomp and Circumstance. This seriousness is a natural outcome of the mind whose oratorio scores bear the dedicatory letters A. M. D. G. (To the greater glory of God). A certain writer, in emphasizing the religious inspiration of the oratorios, calls attention to the interesting fact that Malvern is the place where The Vision of Piers the Plowman was written, and declares that The Dream of Gerontius should stand in the same rank as Dante's Divine Comedy, and Michelangelo's Last Judgment. Theodore Thomas pronounced it the most important oratorio of recent times. Mr. Joffe, in the International Year Book for 1902, quotes of it: "Scarcely since Wagner's death has there been any musical work so sincere, so fine or noble, so delicately graduated, so exquisitely poetical," and himself says, "it is a work full of striking individuality, though written by a deep student of Wagner, and technically even the score of Die Meistersinger does not overshadow this new score." Robert J. Buckley, in his excellent book, Sir Edward Elgar, says: "What Wagner did for opera, from the point at which it was left by Mozart and Weber, Elgar is doing for oratorios from the point at which it was left by Handel and Mendelssohn, and as many believe, with equal inspiration." In the orchestral field, Elgar is ranked with the best of the modern European composers. Professor Edward Dickinson, in his study of the History of Music, says that Elgar's compositions "indicate a technical knowledge of the highest order in counterpoint and orchestration, as well as a prolific vein of melody." As Elgar was almost entirely self-taught, his work exemplifies what may be called the

inductive method in musical composition, from forty years' handling of the instruments. The power to apply this method in music has been seen in some few of the German composers, but not in Elgar's English predecessors.

Personally, Elgar is described as a vigorous, active and enthusiastic man, fond of books and outdoor sports, modest and unassuming in manner; tall, with the stoop of the constant student in his shoulders, and strong, clear features, with an unaffected dignity that would become "a barrister or a member of Parliament." The composer was knighted in 1904 and received the degree of Doctor of Music from Dunelm, and of LL.D. from Leeds the same year, and since then has had conferred upon him the title, Professor of Music, Birmingham University. Oxford also bestowed upon him the degree of Doctor of Music in 1905 and the Western University of Pennsylvania, at Pittsburg, conferred upon him the degree of LL.D. in 1907. Beside the works already mentioned, there are the following: Romance for violin and orchestra; for violin and piano, an allegretto, a sonata, a serenade lyrique, and a gavotte; numerous pieces and a few exercises for violin with piano accompaniment; and études characteristiques for violin; sursum corda, for strings, brass, and organ; sonata and twelve voluntaries for organ; part-songs, two quartets for strings; and a quintet for wind-instruments. For small orchestra, Dream Children, two sketches; a minuet; and salut d'amour; for string orchestra, a serenade. For full orchestra, two concert overtures, Cockaigne, and Falstaff; Sevillana and other pieces; also incidental music to Grania and Diarmid, and a Spanish serenade for chorus and orchestra. There is also a "pendant" to the Cockaigne overture, said to show the "reverse of the joyous picture" of the overture proper. Of Elgar's numerous songs, it will be sufficient to name the following: Weary Wind of the West, My Love Dwelt in a Northern Land, Like to a Damask Rose, A Song of Flight, The Pipes of Pan, Queen Mary's Song, and In the Dawn.

Ella, John. 1802-1888.

English violinist, musical director, critic and lecturer. Studied for the law; became violinist in the King's Theatre in 1822, and afterwards in the orchestras of the Concerts of Ancient Music and of the Philharmonic concerts. Studied under Attwood and Fétis at Paris, 1826 to 1829. He established the Musical Union and Musical Winter Evenings, two series of concerts; was lecturer of music at London Institution, 1855, and directed the Musical Union from 1845 to 1880; he also contributed musical notices to several leading periodicals in London. He is the author of Lectures on Dramatic Music; Musical Education Abroad and at Home; and Musical Sketches Abroad and at Home. From 1845 to 1878 were published the Records of Musical Union, consisting of analytical program notes, biographies, etc. The analytical programs were made up of remarks on the structure of works performed and the periods and rank of the composers, resembling somewhat those of the modern musical club.

Ellerton, John Lodge. 1801-1873.

Amateur composer, who was born in Cheshire, of Irish descent. His father, Adam Lodge, came from Liverpool, and John assumed the name of Ellerton in middle life. He learned by his own efforts to play the piano, when a boy, his father being opposed to Ellerton acquiring a musical education, for which he early showed a strong desire. He was sent to school at Rugby, and later to Oxford, where he graduated with the degree of M. A. in 1828. While in the latter place he studied composition, and even wrote an opera, and a song which was favorably reviewed. After leaving Oxford he studied under Pietro Terriani at Rome, and while there he is said to have composed seven Italian operas. For some time he lived in Germany, where his symphonies were composed, and in London, where he held quartet meetings with the best artists of his time. His works comprise an oratorio, Paradise Lost; the English opera, Domenica, produced at Drury Lane Theatre in 1838; six anthems; six masses; seventeen motets; six symphonies; seven Italian operas; two German operas; a number of glees, solos, and duets; quintets, quartets and trios for strings; eight trios and thirteen sonatas for concerted instruments.

*** Ellicott, Rosalind Frances. 1857-**

English composer, who was born at Cambridge and lived principally at Gloucester, where her father, Charles John Ellicott, was Bishop from 1863 to 1905. From her mother, an accomplished musician and vocalist, she inherited her musical talent, beginning to compose at the age of six. Among her early works were settings of Heine's poems, and other German songs, which she composed at seventeen, the year she entered the Royal Academy of Music. She remained at the Academy for two years, and afterwards studied under Thomas Wingham for about seven years. She was several times invited to compose works for the Gloucester Triennial Musical Festivals, and her first marked success, To the Immortals, was sung at one of these festivals, in 1883. Her dramatic overture, produced in 1886, is spoken of as "vigorous, spontaneous, and a great deal fresher and more purposeful than most of the cantatas of her time . . . the themes are striking and well developed and the handling of the orchestra remarkably bold and effective." This was a triumph for Miss Ellicott, who had hitherto been considered an amateur, but was now ranked with professional composers. It is said of her industry and enthusiasm, that with a delicate physique and in circumstances where there was no pressing necessity for work, she studied and worked as if the opposite had been true. Three other overtures and a fantasia for orchestra were all given at different English festivals. Other compositions include the successful contatas, The Birth of Song, Elysium, and Henry of Navarre; and part-songs, chamber-music, and sonatas for piano and strings, which have been often performed in London. She has appeared in concerts frequently, both as pianist and vocalist. In 1901 she organized a series of successful chamber-concerts in Gloucester and Cheltenham, which continued till 1905.

Ellis, Alexander John. 1814-1890.

English writer on Phonetics and Acoustics. He was educated at Shrewsbury, Eton, and Trinity College, and was graduated from Cambridge, as B. A., in 1837. He became a fellow of the Royal Society in 1864, and was president of the Philological

Society, 1872 to 1874 and 1880 to 1882; and was also a member of several other learned societies. He made a special study of the physical basis of musical sound, and also published some works on pronunciation in singing. He contributed to the Royal Society a number of papers on musical theory in relation to tones and their production, and was awarded a silver medal for each of several papers of inquiry in regard to the history of Musical Pitch, into which subject he made both theoretical and experimental research. He also translated into English, with notes and appendix, Helnholtz's work under the name of On the Sensations of Tone, as a Physiological Basis for the Theory of Music.

Elsner, Joseph Xaver. 1769-1854.

He was a director, a composer and the teacher of Chopin. Was born in Grottkau, Silesia; was the son of a maker of musical instruments, and was educated for the medical profession; but as choir-boy and afterward violinist and singer at the Breslau Theatre, he became active in music. Förster, the director at Breslau, gave him some instruction, and on visiting Vienna he became intimate with the best musicians there. In 1791 he became first violinist in the Brünn Theatre, in 1792 director of the theatre in Lemberg, and in 1799 went to Warsaw in a similar capacity. Here he founded a musical society (according to some authorities, a school for organists), which in 1821 expanded into the Warsaw Conservatory, of which he was the first director and professor of composition until 1830, when political disturbances closed the Conservatory. It was reopened in 1834, with Soliva as director. Elsner was a fluent and prolific, though not a highly inspired composer, and his operas were popular in Poland. His works include all the various forms in church music; cantatas; songs; concerts and chamber-music; and two essays on the adaptability of the Polish language to musical composition.

Elson, Louis C. 1848-

Lecturer and writer on musical subjects, and a successful teacher. He is an American of German descent, and was born in Boston. At six years of age he began the study

of music, and was a piano pupil of August Hamann, while his teacher in voice, at a later period, was August Kreissmann, the friend of Franz, and a superior interpreter of his songs. Elson's especial interest in songs, many of which he has translated, is due, no doubt, to his association with Kreissmann. He later went to the Leipsic Conservatory for theoretical study.

On his return to this country he began journalistic work on the Vox Humana, a paper published chiefly in the interests of organ music. When this was merged in the Musical Herald, in 1880, he became the editor, and was about the same time chosen musical editor of the Boston Courier. When in Europe he contributed occasional articles to several prominent periodicals in New York and Boston, and in 1888 became musical editor of the Boston Advertiser. His connection with the New England Conservatory of Music dates from 1880, as vocal teacher, and lecturer on orchestra and orchestral instruments and on musical history. From 1881 he also taught musical theory, succeeding to the headship of this department on the death of Stephen Emery. He has acted as choral director on various occasions in Boston, notably a festival in 1886, the programs including music selected all the way from the mediæval beginnings of the art up to the present time. As a composer, his work is mostly in the smaller forms, including several piano-pieces; three operettas; a volume of songs for children; and other songs. He has also made translations and arrangements of a great number of French, English and Italian songs, and of operas. He is much in demand as a lecturer on musical subjects, and has lectured often at many colleges and institutes, including Vassar, Cornell, The University of Pennsylvania, and other prominent educational institutions. As a vocalist, he has been connected with several of the leading choirs of Boston. As an author, his reputation is fully as wide, and his works in this line comprise The Curiosities on Music; History of German Song; Syllabus of Musical History; The Realm of Music; The Theory of Music; Great Composers and their Works; Our National Music and its Sources; European Reminiscences;

German Song and Song-Writers; Shakespeare in Music; A History of American Music, published in 1904; and a Music Dictionary, in 1905; besides contributed articles to the leading music journals of America. Mr. Elson's diction is concise, often humorous, and reveals in every line broad and genuine culture fused with the specialized knowledge of the trained and experienced musician. His distinguished contemporary, W. S. B. Mathews, speaks of it as a "ripe and finished literary style, rarely found outside the ranks of professional authors."

His son, Arthur, is a well-known musical critic and writer. His books, Woman's Work in Music, Orchestral Instruments and Their Use, A Critical History of Opera, Modern Composers of Europe, and frequent contributions to musical periodicals, have added to the lustre of the family name. The two, father and son, deserve especial mention as representative of the best modern thought concerning the future of the woman musician. They are truly American in their fair-minded recognition of her ability to do more than she has been permitted to do by the foreigner.

Elvey, Sir George Job. 1816-1893.

English organist and composer. Was chorister of Canterbury Cathedral and pupil of the organist, Highmore Skeats, also studying under his brother, Stephen Elvey, and later at the Royal Academy of Music under Cipriani Potter and Dr. Crotch. In 1835 he succeeded Highmore Skeats, jr., as organist and chorister at St. George's Chapel, Windsor, continuing in this position until his retirement in 1882. He was graduated from Oxford as Bachelor of Music in 1838 and Doctor of Music in 1840. Was conductor of the Glee and Madrigal Society, and was knighted in 1871. He composed several oratorios; one, The Resurrection and Ascension, was performed at Exeter Hall by the Sacred Harmonic Society in 1840, and later given in Boston and Glasgow. He also composed several odes; anthems; a number of hymn-tunes and chants; glees and part-songs; and a Festal March for orchestra, composed for the wedding of the Princess Louise. The majority of his compositions are sacred music.

Elvyn, Myrtle. 1886-

Talented young American pianist, who after a number of years of study in Europe and several successful concert appearances there, returned in 1907 to her native country, making her American debut with the Theodore Thomas Orchestra at Orchestral Hall, Chicago, in October. Miss Elvyn was born in Sherman, Texas, and when a child of two years was brought to Chicago by her parents and continued to reside there for several years.

As a child she showed unusual talent and was brought to the attention of the late Carl Wolfsohn, the teacher of Mme. Bloomfield-Zeisler and Augusta Cottlow. He was so much impressed by the young girl's precocity that after teaching her himself for a number of years he sent her to study in Europe with Leopold Godowsky. Under that famous teacher's instruction she made a fine record. She developed great power as a performer, gained a most fluent technique and is already, at the age of twenty-two, considered an artist. Ten years ago Mr. Wolfsohn declared that Miss Elvyn was the most talented person he had ever met, and he predicted great triumphs for her in the near future. She remained a pupil of Godowsky five years and in 1904 made her debut as a pianist in Berlin. Musical critics praised her in the highest terms, declared her possessed of great musical gifts and intelligence, and her first recital was all that she could wish. She then studied composition for a time with Hugo Kaun and her talent in this direction was such that he advised her to give up piano-playing and devote herself exclusively to developing her gift for composing.

Since 1904 Miss Elvyn has made various tours through Europe and has played in most of the leading cities with many famous orchestras. She has been heard in London and is well liked there, and in Berlin is classed by musicians and music-lovers among the great pianists. She plays the difficult passages in the most ponderous works with the greatest ease, has a soft tone, a splendid technique and wonderful understanding and intelligence.

In a set of eleven variations on an original theme which Miss Elvyn composed and gave at several of her concerts, she showed herself to be

the possessor of a good deal of inventive power, the work being highly original and characteristic. Miss Elvyn appeared the past season before the Emperor and Empress of Germany and the royal family, and so pleased them that the Emperor publicly complimented her and presented her with a diamond pendant. She has also appeared before the Grand Duke and Duchess of Mecklenburg and the Imperial Crown Prince and Princess of Germany, all of whom were lavish in their praise of the young artist.

Miss Elvyn is remarkably beautiful, being tall and graceful in appearance, with a lovely face, and a most attractive and winning personality.

Elwart (ĕl'-värt), Antoine Aimable Élie. 1808-1877.

Was born in Paris, of Polish parentage, and was when a boy of ten, chorister in the Church of St. Eustache. Being apprenticed to a mechanic at thirteen, he ran away and joined the orchestra of a small theatre. He entered the Paris Conservatory in 1852, where he started a series of competitive concerts among the students, which continued six years, and afforded excellent practice for both composition and solo work. In 1831 he received first prize for composition, and in 1834 the Grand Prize of Rome. From 1832 to 1834 he was assistant professor of composition, and on his return from Rome two years later, took up this work again, becoming professor of harmony in 1840. He was also director of the St. Cecilia Society concerts. He resigned his post in the Conservatory in 1871 and died six years later. His compositions include the oratorios, Noah and La Naissance d'Eve; several operas, Les Catalans being the only one performed; the music for Euripides' Alcestis; also some overtures, symphonies, chamber-music and church-music. But his reputation rests principally on his writings, theoretical and literary, including Theorie Musicale; Traits due contrepoint et de la fugue; and Le Chanteur accompagnateur; and Historie de la Société des Concerts. He also contributed musical articles to Paris periodicals.

*** Emerson, Luther Orlando. 1820-**

Was born in Parsonsfield, Mass., has conducted many musical conven-

tions over the United States, and written some church music. He has compiled a number of collections of songs for Sunday-school and church use, which have been very popular. The Romberg Collection was first published in 1853 and was followed by The Golden Wreath, The Sabbath Harmony, Jubilate, and others.

Emery, Stephen Albert. 1841-1891.

American composer, writer, and pianist. Was born in Paris, Maine, receiving his early musical education in his native state, and later going to Leipsic, where he studied the piano under Plaidy and Papperitz, and harmony and counterpoint with Richter and Hauptmann, afterwards studying the piano under Spindler in Dresden. Returning to America, he removed to Boston in 1866, where the following year he was engaged to teach in the New England Conservatory, just opened. When the College of Music of Boston University was founded he was appointed professor of harmony and counterpoint in that institution also, and became assistant editor of the Musical Herald. His works as composer, lecturer and writer are of a high order, his text-book on Elements of Harmony being the best-known and most widely used. He wrote also Foundation Studies in Piano Playing, string quartets, songs and piano-pieces.

Encke (ĕnk'-ĕ), Heinrich. 1811-1859.

Heinrich Encke, born in Neustadt, Bavaria, was a pianist, the pupil of Hummel, and a minor composer of études. He has also made excellent arrangements of classical compositions for four hands, but his instructive works for the piano are considered his best. He was highly regarded as a teacher of piano in Jena and Leipsic. He died at the latter place.

Engel, Carl. 1818-1882.

Writer on musical subjects and authority on musical history and musical incidents. He was a pupil of Enckhausen, a Hanover organist, and of Hummel in piano; and was musician for some time in the family of Herr von Schlabendorf, a Pomeranian nobleman. When about twenty-six years old he went to England, where he began piano teaching at Manchester, but soon moved to London, where he became interested in research work, collecting musical instruments and books, reading, writing, and familiarizing himself with the scores of modern composers, and in time acquiring collections equaled by few, and surpassed only by some of the larger public libraries and museums. His earlier works include a sonata and also some instructive works for the piano, and Reflections on Church Music. His researches soon enabled him to produce The Music of the Most Ancient Nations, and An Introduction to the Study of National Music. After these publications he became connected with the South Kensington Museum, which profited by his wide knowledge. A number of valuable works were published during the rest of his life, among which were a Descriptive Catalog of the Musical Institute in South Kensington Museum, Musical Myths and Facts, and Researches into the Early History of the Violin Family. Two works, a collection of national airs, and an immense work, designed to comprise descriptions of all known musical instruments, remain in manuscript. His library was sold at public auction in 1881, after which he visited Germany, returning to Kensington the following year, in which he died.

Engel, Gustav Edward. 1823-1895.

Born at Königsberg, he is known as a writer, teacher of singing, and critic for German periodicals. He first appears as a student of philosophy in Berlin, where he studied musical science and singing, and was a member of the Cathedral choir and of the singing society. His time was divided between teaching vocal music and writing articles on the scientific and philosophical aspects of music. He was engaged at different times as critic for two Berlin periodicals; taught in Kullak's Academy, and in the Hochschule in Berlin.

Enna, August. 1860-

Composer and violinist; born in Denmark. He was of mixed parentage, his grandfather, an Italian soldier in Napoleon's army, having married a German woman and settled in Denmark. When he was ten years old the family moved to Copenhagen, where the boy, August, attended the free schools and learned to play the piano without a teacher. At seven

teen he received a few lessons from mediocre teachers in theory and violin, but persisted in solitary study of harmony and instrumentation. He desired to enter the Copenhagen Orchestra, but not being competent to play in this joined a little traveling orchestra on a trip to Finland. At the end of a six months' tour he returned to Copenhagen, and composed an operetta, The Village Tale, which was given in several small theatres. During this time he eked out his living by playing for dancing lessons, often improvising his own music, and teaching piano at about twelve cents a lesson. In 1883 he became conductor for a small troupe, writing the music for their performances and composing several overtures. His present income enabled him to publish some songs and piano-music, an orchestral suite, and a symphony. This latter attracted the attention of Gade, who aided Enna in securing the Ancker scholarship for composers, enabling him to study a year in Germany. Shortly after he wrote an opera, The Witch, which was produced at the Royal Opera House in Copenhagen with a success unprecedented among Danish composers. His next opera, Cleopatra, was not so immediately popular, but rose into high favor the succeeding year. Still greater was the success of Aucassin and Nicolette, given at Copenhagen in 1896 and in Hamburg in 1897. Besides these larger works, he has published a violin concerto in D major and other smaller compositions. Of recent years he has given much attention to the fairy opera, drawing his material for librettos from the tales of the well-known Hans Christian Andersen. The Little Matchgirl, one of these, has been successful in the principal European countries, as well as Denmark, Enna being the only Danish operatic composer known outside of his own country. Yet, in common with a number of greater composers, his life was for years a series of all but overwhelming struggles with poverty, it being said that one opera was lost through his having been forced to use the manuscript for fuel.

*** Epstein (ĕp'-shtīn), Abraham I.**

Contemporary American teacher and organist, one of the two directors of the Beethoven Conservatory of Music at St. Louis, Missouri. He was born

in Mobile, Alabama, studied in Berlin under Herman Lavitzky, and studied harmony and composition with Prevost in Paris. He is the author of pieces for the piano and compositions for the organ, and has met with success as organist and teacher.

*** Epstein, Marcus I.**

Brother of preceding, contemporary American teacher and pianist, one of the directors of the Beethoven Conservatory of Music at St. Louis. He was born in Mobile, Alabama. Was for three years at the Leipsic Conservatory, studying piano with Reinecke and Jadassohn, and harmony and composition under Richter. As a teacher and pianist he has met with success, and has written a number of compositions for the piano.

Erben, Henry. 1801-1884.

American organ-builder, who was the grandson of an early German settler in Pennsylvania, and son of Peter Erben, an organist. Born in Philadelphia, Peter Erben, about the close of the Eighteenth Century, moved to New York, where he went into the business of organ-building, also playing in Trinity Parish for over thirty years. Henry was apprenticed, when seventeen years old, to Thomas Hall, an organ-builder; rose into partnership with his employer in 1822, and from 1835 carried on the business alone. Many of the best church organs over the United States bear his name.

Erdmannsdörffer (ĕrt'-mäns-dĕrf-fĕr), Max. 1848-

Conductor and composer, who was born in Nuremberg. He studied first with his father and August Raab, and in 1863 entered the Leipsic Conservatory, where for four years he studied piano under Moscheles and Reinecke, violin under David and Dreyschock, theory under Hauptmann, Richter and Reinecke, and later was a pupil of Rietz at Dresden. From 1871 to 1880 he was conductor of the orchestra of the Prince of Schwarzburg, Sondershausen, where he caused the best modern works to be performed, raising the already high standard of the orchestra. After resigning this position he lived in Vienna, Leipsic and Nuremberg, and in 1882 he was appointed director of the Imperial Musical Society and professor at the Con-

servatory of Moscow, where in 1885 he established an orchestral society for students. He later conducted the Bremen Philharmonic concerts in Germany, and in 1895 the Symphony concerts at St. Petersburg. The following year he was appointed director of the Court Theatre in Munich. He married, in 1874, Pauline Fichtner, who was a pupil of Liszt and Court pianist at Weimar and Darmstadt. His works are as follows: Several compositions for solos, chorus and orchestra; Prinzessin Ilse; a Forest Legend; Schneewittchen; Traunkönig and sein Lieb; and Des Kaiserheeres Romfahrt, for male chorus and orchestra; overture to Brachvogel's Narciss, for violin and piano; a sonata; and Album-leaves; also songs, male choruses and compositions for piano.

Erk (ĕrk), Ludwig Christian. 1807-1883.

Director and editor of collections, especially German folk-songs. He was the son and pupil of Adam Wilhelm Erk, cathedral organist at Wetzlar, and studied also with André and later with Spiess at Frankfort. In 1826 he began teaching in the Seminary of Meurs, and started musical festivals in the surrounding small towns, cultivating a taste among the people for part-songs. In 1836 he went to Berlin as professor in the Royal Seminary and accepted also the leadership of the Cathedral choir, but resigned this in 1838 for lack of support. In 1843 he founded a men's chorus for the study and singing of folk-songs, which still exists, and in 1852 a similar choral society of mixed voices. In 1857 Erk became musical director in the Royal Seminary, retiring from this institution twenty years later. His own compositions are less important than his editions of German songs, which number over forty. His Deutscher Liederhort is a work considered authoritative on German folk-songs. He left a valuable library and a large number of manuscripts, many of which were published after his death. The bulk of these came into possession of the Königliche für Musik at Berlin.

Erkel (ĕr-kĕl), Franz. 1810-1893.

Composer and conductor, called the creator of Hungarian national opera. He was born at Gyula, Hungary. He

early showed musical talent, and worked at the piano with the assistance of his father, a good amateur musician. At the age of twenty-four he became director of an opera troupe which went to Budapest, where several years later he became conductor of the National Theatre, just then opened. Here he produced his operas, which scored a popular success from the first, due as much to the fact that they embodied the national airs of Hungary, as to their real musical value. He also founded and conducted the Philharmonic concerts and was head professor of piano and orchestration at the National Musical Academy. Erkel's musical activities continued nearly to his eightieth year, during which time he was most highly esteemed by the entire nation. Of the nine or ten operas produced by him, Hunyady Laszlo is the most popular and Bank-Ban is considered his best as a whole. He also left a number of songs, which, as well as his operas, are expressive of the national spirit.

*** Erlanger (ĕr-läñ-shā), Camille. 1863-**

French composer, who was born in Paris, and at seventeen entered the Paris Conservatory, where he studied and composed under Mathias, Delibes, and others. He won the Grand Prize of Rome in 1888, by his cantata, Velléda, and has since produced a number of operas given in different Paris opera houses. Among these the first notable success was made by Saint-Julien l'Hospitalier, at the Conservatory in 1894; later were produced Le Juif Polonais, at the Opéra Comique, 1900; and Le Fils de l'Étoile, at the Grand Opéra in 1904. He has also composed songs; some piano-pieces, and a serenade for orchestra.

Ernst, Heinrich Wilhelm. 1814-1965.

Celebrated violinist. Was born at Brünn, Moravia. Studied violin at the Vienna Conservatory under Böhm, composition under Seyfried, and later under Mayseder, making his first concert tour at the age of sixteen. He greatly admired the playing of Paganini, who was at the same time giving concerts through Germany, and is said to have followed that great virtuoso from place to place in order to familiarize himself with this par-

ticular style. In 1832 he went to Paris, where he studied with de Beriot, after which, up to the year of 1850, he traveled over the greater part of Europe, giving concerts with most brilliant success and receiving praise from Schumann on coming to Leipsic. He finally settled in London, where he played in the Philharmonic concerts. His health gave way at last, cutting off his public career, and he died at Nice, aged fifty-one. His playing was characterized by brilliancy of execution and beauty of tone, with the capacity of both fire and delicacy in expression. He wrote a number of varied and effective compositions, chiefly for violin, but also for orchestra, string quartets and, in collaboration with Hellar, violin and piano duets Of his compositions, The Elégie, Carnaval de Venise and the Concerto in F sharp minor for solo, violin and orchestra, are examples, the latter being considered perhaps his best work musically, is full of the technical difficulties which are found in most of his works.

Eslava (ĕs-lä'-vä), Miguel Hilarion. 1807-1878.

This most eminent modern Spanish violinist and composer was born near Pampeluna, and at seventeen was a violinist and choir-singer in the cathedral of that place. In 1828 he was appointed chapelmaster of the Cathedral at Ossuna, and in 1832 of the Metropolitan Church at Seville, taking priest's orders. In 1844 he became master of the royal chapel. His works include three operas written in Italian, but the larger number are masses, motets, and other church music. The most important of his works are two collections, Lira sacro-hispana, which comprises the best Spanish church music from the Sixteenth to the Nineteenth Centuries, and the Museo organo español, which includes some of his own organ compositions. He also edited a musical periodical in Madrid from 1855 to 1856.

*** Esposito, Michele. 1855-**

Italian pianist and composer, who was born at Castellammare, near Naples. When ten years old he obtained by competition a free scholarship in the Conservatory at Naples, where he studied the piano under Cesi, and composition under Serrao

till 1875. Three years later he went to Paris, and remained there till his appointment as professor of the piano at the Royal Academy of Music in Dublin, Ireland, a position he has occupied since 1882. Here, in addition to his teaching, he has given many piano recitals and chamber-music concerts under the auspices of the Royal Dublin Society, and has been conductor of the Dublin Orchestral Society from its beginning in 1898, the success of this organization being ascribed chiefly to his ability. In 1905 he inaugurated a series of Sunday afternoon orchestral concerts, which are given throughout every winter.

His works include Deirdre, a prize cantata for solos, chorus and orchestra, first produced at an Irish musical festival, and later in London and in Chicago; an operetta, The Postbag, produced in London in 1902; a symphony, known as the "Irish symphony," the themes of which are based on Irish airs, a Poème for orchestra and string quartet. In 1898 his sonata for cello and piano won the prize offered by the Incorporated Society of Musicians in England, and in July, 1907, another sonata for violin, that of the Société Musicale of Paris. In 1905 he received from the University of Dublin the honorary degree of Doctor of Music. Other compositions are a second sonata for violin and piano, and a number of songs and piano-pieces. He has edited a volume of the compositions of early Italian harpsichord writers.

Esposito is said to be a pianist of exceptional power, who has created a school of piano-playing in Dublin which compares favorably with any in England or abroad. He is an indefatigable worker, and "the center of a circle of friends and musicians who are attracted to him by his great talents as a musician, by his extraordinary enthusiasm, and by the many kindly qualities of his character."

*** Esser, Franz. 1868-**

Eminent contemporary German violinist, who now resides in the United States. He was born at Crefeld, Germany, studied piano and violin under Julius Oertling in Crefeld and taught in that town. Later he was engaged in teaching in Vienna. Two years were spent in Switzerland, where he filled engagements as solo-violonist.

He then went to Berlin for further study, remaining there four years, studying in the Royal Hochschule under Joachim, Heinrich Jacobsen, Bargiel, Spitta and Schulz. After a tour in Germany as member of a quartet he assumed the duties of concertmaster at Basle, Switzerland. At the request of Theodore Thomas he left Basle to go to America, and since 1902 has been a member of the Theodore Thomas Orchestra. He plays principal viola in this famous organization.

Esser, Heinrich. 1818-1872.

German composer and conductor. He was a pupil of Lachner and Sechter in Vienna, directed the band and afterward was conductor in the Theatre of Mannheim, his native city. From 1847 he was director at the Kärntnerthor Theatre, Vienna, and ten years later of the Court Opera, also conducting the Philharmonic concerts in the latter city for some years. His health failing, he was liberally pensioned, and his later years were spent in retirement in Salzburg. His compositions include the operas, Silas, The Two Princes, and Riquiqui; orchestral and chamber compositions; and male quartets and songs, the vocal numbers surpassing his larger works in charm and popularity. He is said to have been a most refined and admirable character, and an industrious composer, with much originality and beauty of idea.

Essipoff (ĕs-sĭ-pôf'-ä), Annette. 1850-

Russian pianist, daughter of a Court councilor, and enthusiastic amateur musician; was born at St. Petersburg. Her father was her first teacher, and her next, Wielopolski. At fourteen she entered the Conservatory of St. Petersburg, where she became Leschetitzky's pupil. She was wilful as well as talented, playing much "by ear," but was subjected by the great teacher to strict discipline. During this period she was urged by Rubinstein to devote herself to vocal study, but Leschetitzky won, and took a most unusual interest in her. In 1876 to 1877 she took the prizes for piano-playing and sight-reading at the Conservatory, but previous to this time, in 1874, had appeared in Vienna and London with remarkable success, playing at a Philharmonic concert in the latter city, and later at one of the

Paris Concerts Populaires. After concert tours in Europe she came to America about 1877.

At the time of Essipoff's marriage to her former teacher, Leschetitzky, in 1880, her reputation as a concert pianist was very great, and in the opinion of a number of critics she ranked second only to Liszt. In 1885 she received the appointment as Court pianist in Prussia. In 1893 she was separated from Leschetitzky, but they seemed to have continued friends, for that same year she became, through his influence, the successor of Stein as professor of piano at the St. Petersburg Conservatory, from which position she retired in 1900.

Madame Essipoff's teacher and husband took such an unparalleled interest in her that he gave up his own concert career to further her advancement, and even after their divorce and his remarriage, used his influence in her behalf. Madame Essipoff's playing was characterized by great technical ability and strong poetic feeling. Tschaikowsky wrote a concerto for her.

Esterhazy (ĕsh'-tĕr-hä-zē), Nicholas von. 1765-1833.

This patron of musical art and scion of a noble family was the grandson of Nicholas Joseph von Esterhazy, who before him was a patron of letters and arts, as well as a diplomat and a general, and who founded at Eisenstadt the private orchestra of which Haydn and Pleyel were members, the former later being its conductor for thirty years. Nicholas von Esterhazy spent much of his youth traveling through Europe, especially in Italy, France and England, cultivating his taste for art. With practically unlimited wealth, his fame rests on his wise and beneficient use of it. He maintained a private chapel at his residence, Eisenstadt. Here Haydn was buried with ceremony and a marble monument was erected in the composer's honor in 1820. Esterhazy's musical library at Eisenstadt is said to be, possibly, the richest in existence, containing complete collections of the works of Haydn, Mozart, and others, and many compositions in manuscript. Authorities differ as to the date of his death, some giving it as 1833, others naming that year as the date of his retirement from public and diplomatic activities, and 1849 as the year in which he died.

Evers (ā'-vĕrs), Carl. 1819-1875.

German pianist and composer. Was born at Hamburg, and showed early much ability as a player, appearing in public at twelve and making concert tours before he was eighteen. His teacher at Hamburg was Schmitt, and he later studied composition with Karl Krebs. Visiting Leipsic at twenty years of age, he received some lessons from Mendelssohn, who inspired him to greater efforts in composition. The next year he went to Paris, and was well received by Chopin and Auber. He finally settled in Gratz, where he established a music store in 1858, continuing his professional activities beside. From 1872 to his death he lived in Vienna. His compositions number over one hundred works, including four piano sonatas; twelve songs without words for piano; fugues; fantasias; and various songs.

Eybler (ī'-blĕr), Joseph. 1765-1846.

Was born at Schwechat, near Vienna; studied at the boys' seminary in Vienna with Albrechtsberger, who is said to have ranked him next to Mozart. He had expected to follow the law, but family reverses made it necessary for him to put into practice his musical knowledge instead. Here his friendship with Haydn and Mozart was of advantage to him, they recommending him to the publisher Artaria. Soon after this some of his compositions were brought out. He nursed Mozart in his last illness and the composer's widow requested him to complete the Requiem, which he began to do, but could not finish. In 1792 he became choirmaster of the Carmelite Church, in 1794 of the "Schotten" monastery in Vienna, in 1804 vice chapelmaster to the court, in 1810 musicmaster of the Emperor's children, and in 1824 succeeded Salieri as chief court chapelmaster. In 1834 he was struck with paralysis while conducting the Requiem of Mozart, and the year afterward received from the Emperor a title of nobility. He composed a number of concert works that were popular in his time; and many of church compositions are still used on the Continent. They include a "Requiem" of high merit, masses, Te Deums, and offertories.

Eyken (ī'-kĕn), Johann Albert von. 1822-1868.

The son of an organist. Johann Albert von Eyken was born at Amersfoort, Holland; studied at the Leipsic Conservatory and afterward with Schneider in Dresden, and gave concerts with remarkable success in his native country. He was for six years organist in Amsterdam, and also taught at the Rotterdam School of Music. From 1854 till his death he was organist of the Reformed Church of Elberfeld. His numerous and well-known organ works establish his rank as a composer. They include one hundred and fifty chorals with introductions; twenty-five preludes; sonatas; transcriptions; and arrangements for organ of Bach's clavier fugues; also songs and quartets; a sonata for violin; and music to Lucifer, a tragedy.

F

Faccio (fät'-chō), Franco. 1840-1891.

Dramatic composer and conductor, who was born in Verona, Italy, and was, after Mariani's death, the best conductor in Italy. His first teacher was G. Bernasconi and he was a pupil of the Conservatory of Milan from 1855 to 1861 under Ronchetti and Mazzucato. He later obtained a subsidy from the government, and was able to travel. Faccio was a friend and co-worker with Arrigo Boito, and together they wrote Le Sorelle d'Italia, receiving for it the government prize, and studying in Paris and also in Germany. They later entered the Italian army and served under Garibaldi in 1866. Faccio became professor of harmony at the Milan Conservatory in 1868, succeeding Croff, and subsequently was made professor of counterpoint and fugue there, was chapelmaster at La Scala,

Milan, and finally succeeded Terziani as conductor there, which position he filled with distinction. He died at Biffi, near Monza, Italy. His works consist of an opera, I profughi Fiamminghi, with the text by Praga, given at La Scala in 1863 with marked success; the opera, Amleto, with the text by Boito, given at Florence in 1865 and at Milan six years later; a concert overture; a cantata written with Boito; a cantata for the inauguration of the Turin exhibition in 1884; a hymn; music for Giacometti's Maria Antoinette; a symphony in F; string quartet; and a vocal album.

Faelton (fĕl'-tĕn), Carl. 1846-

Noted pianist and teacher; born at Ilmenau, Thuringia; who has had a long and honorable career in his chosen profession and is the founder of the Faelton Piano School of Boston and author of an original and widely known series of text-books. Faelton was educated at the Latin School at Weimar, and pursued his studies in music at Weimar with Montag and with Schoch at Frankfort till his nineteenth year. While in the latter city, he became a friend of Joachim Raff, whom he had met at Wiesbaden, and that composer had a decided influence upon his career. Later he studied further at Lübeck and at Arnstadt. At Lübeck he met and married Adele Schloesser in 1877. The German military law took Faelton away to serve during the Franco-Prussian War, and when he returned his fingers were so stiff that he had to begin his piano studies all over again. From 1868 he directed an orchestra at Frankfort, and in 1877 when Raff organized his conservatory at Frankfort he chose Faelton as one of his staff. Faelton had charge of the training of teachers and gave lectures on the theory and practice of music. He also appeared throughout Europe in symphony concerts and recitals. After Raff's death Faelton came to America, settling in Baltimore in 1882, and becoming a member of the teaching force at Peabody Institute in that city. From 1885 to 1897 he was connected with the New England Conservatory of Music at Boston, and later succeeded Dr. Eben Tourjée as head of that institution. He resigned in 1897 in favor of George W. Chadwick, and then founded a piano school of his own,

of which he has ever since been the director. He has compiled seventeen instruction books, including The Fundamental Training Series and a course for pianists, which includes sixteen numbers, the last being keyboard harmony, published in 1898. He also has written a Technische Übungen for piano. As a teacher Faelton is highly regarded.

Fairlamb, James Remington. 1839-

American composer, who was born in Philadelphia and who at fourteen was a church organist and at sixteen composed his first work. He received most of his early musical instruction from his mother, and subsequently was a pupil of Charles Boyer. He pursued his studies later in Italy and Germany, and at the Paris Conservatory, where he was a pupil of Prudent and Marmontel in piano and studied vocal music with Mme. Beckholtz-Falcon and M. Masset. Fairlamb was appointed Consul at Zurich by President Lincoln. While in Stuttgart he was decorated by the King of Würtemburg with a gold medal for his Te Deum for double chorus and orchestra. Returning from Germany to the United States in 1865, he located temporarily at Washington and later moved to Philadelphia, where he afterwards held various church positions. He was for a time identified with the direction of operatic affairs, producing with his own local company in Washington, D. C., Faust and Il Trovatore. The same company brought out his grand opera in four acts, Valérie. Fairlamb was supervisor of music in the public schools of New York City from 1898 to 1899, was also organist in that city from 1884 at the Church of St. Ignatius, and organist at churches in Elizabeth, N. J., and at Jersey City. Fairlamb was identified with the first production in America of Sullivan's operas, Pinafore and The Sorcerer. Afterward he succeeded the English composer, Alfred Collier in directing the Conley-Barton Company. Beside the opera mentioned above, Fairlamb wrote two others, Treasured Tokens, and Leonello. Besides he published two hundred compositions, including numerous songs; choral works; several piano pieces, and a mass in B flat. His sacred songs numbering nearly one hundred include his contributions to the St. Nicholas Song

Book. As a teacher he was held in high esteem, and his works are generally of a high order. He was elected a member of the Manuscript Society and of its board of directors, and was one of the founders of the American Guild of Organists and a member of its council.

Faisst (fīst), Immanuel Gottleb Friedrich. 1823-1894.

German organist, theorist and composer, who was born at Esslingen, Germany, and founded in 1847 a school for organists at Stuttgart and also a society for classical church music. In 1857 he established a conservatory of music there and two years later became its director. Faisst composed a great deal of organ music and is the author of a number of useful theoretical works. As an organist and educator he was once very well-known in Germany, and highly esteemed. He was principally self-taught and when, after a period of study at Tübingen, he submitted some compositions to Mendelssohn, he was encouraged by that composer to continue studying without a teacher. In 1846 he toured Germany, giving concerts in several towns. He became organist at the Stiftskirche at Stuttgart, was made a Doctor of Philosophy by Tübingen University and received the title of professor from the King of Würtemberg. Faisst's compositions consist mainly of church music and choral works and include cantatas; motets; choruses for male voices and mixed chorus; songs; organ music; a double fugue for piano; and piano-pieces. His setting of Schiller's Macht des Gesanges received much praise. He also undertook the editing of the great edition of Beethoven's piano sonatas, with Lebert, for the firm of Cotta, for which edition von Bülow also edited some of the sonatas.

Falcon (făl-kôn), Marie Cornélie. 1812-1897.

Famous singer, the daughter of a storekeeper in Paris, where she was born. She very early in life showed a talent for music and was placed in the Conservatory under Pellegrini and Bordogni for a period of study. She succeeded in carrying off many prizes, and after her graduation she sang at several concerts, but not till she made her debut at the Académie, did she make any impression on the musical public. Her first operatic appearance was made in Robert le Diable in 1832. Mme. Falcon's voice was full and resonant, especially in the upper and middle register, and she was besides a most graceful and beautiful woman. She had a long and successful career as a vocalist. She originated the role of the Countess in Auber's Gustave, and was most successful in Don Giovanni. She had the honor of being chosen by Cherubini for the part of Morgiana in Ali Baba, but her greatest triumph was won in 1835 when she sang the part of Rachel in La Juive. Her reputation rests mainly upon her performance in Les Huguenots, of the role of Valentine. While appearing in Stradella, Falcon's voice suddenly left her, but in a few weeks it returned apparently as beautiful as ever, except that it was changed from a soprano to contralto. In 1840, having returned to Italy, she attempted to sing at her own benefit, but again her voice failed her, and heart-broken she left the stage. A pension was granted her the same year. After her retirement she married M. Malançon, and sang, according to some authorities, as late as 1891.

*** Faltin (făl'-tēn), Richard. 1835-**

The recognized successor of Pacius, called "the father of Finnish music," who died in 1891, and undoubtedly one of the most gifted and well-trained of the musicians of Finland. Faltin was born in Danzig, West Prussia, of Finnish parents, and studied music first in his native town with F. W. Markus, who instructed him in piano, in theory and in composition. About 1852 he became a pupil of Markell and of Frederick Schneider, at Dessau, and also studied at the Leipsic Conservatory under such noted instructors as Moscheles, Plaidy, Hermann, Richter and Hauptmann. In 1856 he accepted a position as music-teacher in the Bohm Educational Institute at Wiborg, Finland, where he organized a singing and an orchestral society, and so successfully drilled these forces that, within a comparatively short time, he could give a number of symphony concerts. He was called to Helsingfors in 1869, and has even since resided there, taking a prominent part in the musical life of that town. In that year Faltin

became conductor of the Swedish Theatre there, and also of a standing orchestra, in 1870 he was appointed organist of the Nicolai Church, and in 1871, director of music at the Imperial Alexander University and conductor of the Finnish Opera. The same year he organized the Helsingfors Singing Society, which, under his leadership, has since distinguished itself by the excellence of its oratorio concerts. In 1893, when Faltin resigned his position at the University of Helsingfors, the title of professor was conferred upon him. For fifty years he has been active as a teacher, principally for piano, but also for organ, violin, solo and choir-singing, and theory and composition as well. Faltin has written many songs, with piano accompaniment; choruses and cantatas which show many beauties; organ preludes and other music. His songs and choral number for both men's and women's voices have been especially praised by critics and musicians. He has also written a number of Finnish songs and a Finnish Song-Book, issued a few years ago is rich in contributions from his pen. In 1904 his Choral-Finales with preludes appeared.

Faning, Eaton. 1850-

English composer and conductor, the son of a professor of music; born at Helston, Cornwall. He received his earliest instruction from his parents, and when very young performed at public concerts. In 1870 he entered the Royal Academy of Music, studying under Sterndale Bennett, C. Steggall and others. Two years later he won the silver medal for piano, and in 1873 the Mendelssohn Scholarship. In 1874 he gained the bronze medal for harmony, and the Lucas medal for composition in 1876. Two years later he became a professor of the Royal Academy of Music, and shortly afterward a fellow of that institution. He took the degree of Bachelor of Music from Cambridge in 1894, and of Doctor of Music in 1900, and held various positions at the National Training School, Guildhall School of Music, and the Royal College of Music until 1885, when he accepted the directorship of music at Harrow, which he held till 1901, when he retired. He has composed many charming pieces of music, notably a Magnificat and a Nunc Dimittis for

voices and orchestra, performed at St. Paul's Cathedral in 1878; anthems; part-songs; a choral ballad, The Miller's Wooing; three operettas; a dramatic cantata; a symphony in C minor; overture; quartets; piano pieces; and his Song of the Vikings for four-part chorus with piano duet accompaniment, which has attained to great popularity. He has also written a dramatic cantata, Liberty; and an overture, The Holiday. In July, 1897, his operetta, The Two Majors, was performed at the Royal Academy of Music, which led to the establishment of the operatic class at that institution. A comic operetta of Faning's, Mock Turtles, was produced at the Savoy Theatre, London, in 1881. From the opening of the Royal College of Music till July, 1885, Mr. Faning taught piano and harmony, and until 1887 conducted the Choral class there.

Farinelli, Carlo Broschi. 1705-1782.

The greatest tenor of his age, perhaps the greatest that ever lived, was born in Naples. His real name was Broschi and he sprang from a noble family of that city. He studied under Porpora, and while very young made his debut in Italy under the name of Il Ragazzo (the boy). In 1722 he made a triumphant success of Porpora's opera, Eumene. Five years later he placed himself under Bernacchi's instruction in Bologna, after Bernacchi had beaten him in a competition. He sang frequently in Vienna, and in 1734 he was drawn to London upon the advice of Porpora and Handel's enemies, and his great success there is declared by Riemann to have caused Handel's retirement from the operatic field to devote himself, from then on to oratorio. There was no branch of his art that Farinelli did not carry to the highest pitch of perfection. His career in London was a continous triumph for the three years he was there, and he is said to have made $30,000 a year, an immense sum for the times in which he lived. His singing is said to have restored to health Philip V. of Spain, was was subject to fits of melancholy, and Farinelli's influence at the Spanish court was considerable, till Charles III. ascended the throne in 1759, when the singer was driven out of Spain. He then went to Bologna, and lived there in retirement.

Farmer, John. 1836-1901.

English organist and composer, who was born at Nottingham, a nephew of Henry Farmer, the well-known violinist and composer. He was a student of the Leipsic Conservatory, and was under instruction from Andreas Spath at Coburg for a time. He lived at Zurich for several years as a music-teacher, and in 1862 was appointed musicmaster at Harrow School, a post he held till 1885, when he became organist at Balliol College, Oxford. Here he instituted a series of Sunday and Monday concerts for the performance of glees and part-songs, which were most successful. He also founded a musical society and devoted much time to concerts of an educational nature. He composed an oratorio, Christ and His Soldiers, which was produced at Harrow in 1878; a requiem; Cinderella, a fairy opera; nursery rhymes; quadrilles for chorus and orchestra; septets in C and D for piano, string and flute; and quintet for piano, and strings. He also edited the Harrow Glee Book, wrote school songs, marches and hymn tunes for high schools. For some years prior to his death, which occurred at Oxford, Farmer had been examiner for the Society of Arts. Farmer deserves special credit for his efforts to popularize good music among people who were more or less unmusical, and he will perhaps be best remembered for his work in this line rather than as a composer.

Farnaby, Giles. 1560-

English composer and player on the spinnet, who was born at Truro Cornwall, about the middle of the Sixteenth Century, about 1560, according to the best authorities. The date of his death is not known. Farnaby began the study of music when quite young. Little is known of his life, except that he lived in London, and that he received the degree of Bachelor of Music from Oxford in 1592. He wrote canzonets for four voices, with a song of eight parts which was published in London in 1598, also madrigals. Some of his psalms are in Ravenscroft's collection, published in London about 1633, and Farnaby assisted Ravenscroft in putting parts to some of the psalm tunes. There are twenty lessons in Queen Elizabeth's Virginal Book by

Farnaby. This book is preserved in the Fitzwilliam Museum at Cambridge. In this book there are also four pieces by Richard Farnaby, believed to have been a son of Giles. A madrigal in manuscript, entitled Come Charon, Come, is preserved in the library of the Royal College of Music, London.

Farrar, Geraldine. 1883-

Young American soprano singer, who scored a great success in Berlin and in New York in 1906, when she was heard in Tannhäuser and in the title role of Puccini's Madame Butterfly. Miss Farrar is the daughter of Sidney Farrar, once a Boston baseball star, and was born in Boston. As a young child she showed a decided fondness for singing, and when she was fifteen was taken to hear Emma Thursby, who was so enthusiastic over her voice that she accepted her as a pupil, and with her Miss Farrar remained two years. She studied at the same time dramatic action with Capoul, once a famous operatic singer, and French and German with other teachers. Mrs. Bertram Webb, a wealthy woman of Salem, Mass., supplied the funds necessary for a course of study in Paris, and in that city Miss Farrar began her studies with Trabadello. She later went to Germany and studied with Gratziani. In was in Paris that she gained her first hearing, but it was in Germany that she was and is most popular, especially in Berlin. Here she first met Mme. Lilli Lehmann, who became her teacher and coached her in the role of Elizabeth in Tannhäuser, which she has since sung so admirably. After five years spent in Berlin, where many favors and honors were showered upon her, the young American went to Monte Carlo, Munich and other cities in Europe, where she was heard with great success in many important roles. Miss Farrar has a life engagement at the Royal Opera, Berlin. She came back to her native country in 1906 on a leave of absence, singing in New York, Boston, Chicago and the other cities where the Metropolitan Opera Company appeared in the roles of Elizabeth, Cho-Cho San in Madame Butterfly and Juliet in Romeo and Juliet. Her repertory includes beside Mimi in La Boheme, Marguérite in Faust, and Manon in Manon Lescaut.

Farrenc (făr-răñk), Jacques Hippolyte Aristide. 1794-1865.

French flute-player and composer, who was born in Marseilles and studied at the Paris Conservatory from 1806. He became in 1815 second flute at the Theatre Italien, Paris, and later established a music-shop, taught and composed. He first became interested in music by the writings of Fétis and for years collected material with a view to improving the then existing biographies, intending to turn them over to Fétis for use in the second edition of the latter's great work. He wrote the biographical notices in the Trésor des Pianistes of Mme. Farrenc, his wife, who wrote for the Review of Ancient and Modern Music, and from 1854 he contributed articles to La France Musicale and other magazines. His musical composition consist of a concerto; sonatas; and variations for the flute, and he also compiled other music for that instrument. Some of Farrenc's valuable notes and unpublished articles are among the manuscripts in the library of the Paris Conservatory.

Farrenc (făr-răñk), Jeanne Louise. 1804-1875.

Her maiden name was Dumont and she became the wife of Jacques H. A. Farrenc. She was born in Paris and was a pupil of Reicha, Moscheles and Hummel, and began composing at an early age both for the orchestra and violin. She was married in 1821 and made several tours in France with her husband. In 1842 she was appointed professor of the piano at the Conservatory of Paris, and held the position until 1873, when she retired on a pension. In 1869 she received the prize of the Academy of Fine Arts for chamber-music. Several of her compositions were performed at the Conservatory concerts, and she had many meritorious compositions to her credit. She was also an excellent pianist. Her compositions include two symphonies for orchestra; three overtures for orchestra; nonet; sextet; quintet; quartets and trios; sonatas for piano and violin and a number of piano pieces. Most of her works have been published and are often played in public. She received the Chartier prize three times. Mme. Farrenc will be chiefly remembered for her Trésor des Pianistes, an anthology of music, containing the masterpieces of all the classical writers for the harpsichord and piano from the Sixteenth Century down to Weber and Chopin, together with more modern works.

***Farwell, Arthur. 1872-**

Young American composer and lecturer, who has established a musical press for the advancement of American music, and who has done much with both voice and pen to raise the standard of musical taste in this country. Mr. Farwell has shown marked individuality in all that he has done, and has worked for many years to aid in the development of a national American music. He was born in St. Paul, Minn., and graduated in 1893 from the Massachusetts Institute of Technology, where he took a course in electrical engineering. His first teacher in music was Homer A. Norris of Boston, and he studied under Engelbert Humperdinck in Germany, in 1897. The next year he pursued his studies in violin and piano under Hans Pfitzner of Berlin, and in organ with Alexandre Guilmant of Paris, in 1899. Mr. Farwell was lecturer on musical history at Cornell, from 1899 until 1901. He is at present musical director of the American Music Society at Boston and the president and organizer of the Wa-Wan Society of America. He established at Newton Centre, Mass., in 1901 the Wa-Wan Press for the artistic publication of superior compositions by American composers. Mr. Farwell has done some ambitious and noteworthy work as a composer. He has written the American Indian melodies, Dawn, Navajo War Dance, and Pawnee Horses, all piano compositions based on Indian melodies. He also wrote Impressions of the Wa-Wan Ceremony and his other Indian music includes Bury Me Not on the Lone Prairie (cowboy song); Hours of Grief; and The Black-Face; all Spanish-Californian folk-songs; and two negro spirituals, De Rocks a-renderin' and Moanin' Dove. All of his folk-songs were recorded by the composer himself among the Indians. He has also written a ballade for piano and violin; a setting of Shelley's Indian Serenade and four folk-songs to words by Johanna Ambrosius, "the peasant genius of Germany." Other compositions by this composer not based on American

folk-music are a symbolistic study for piano; the songs The Ruined Garden; Requiescat; Love's Secret; and a strikingly original song, Strew Poppy Buds. For orchestra he has written Dawn, a fantasy; the overture, Cornell; and a Love Song from an unfinished suite. Mr. Farwell has also lectured. Between 1901 and 1907 he made four tours across the country giving lecture-recitals on Music and Myth of the American Indians and A National American Music, and he has recorded Indian folk-songs in the Southwest for the American Institute of Archæology.

Fasch (fäsh), Carl Friedrich Christian. 1736-1800.

The founder of the Singakademie at Berlin, and the son and pupil of Johann Friedrich Fasch in organ and theory. Studied the violin under Hockh and Strelitz and the other branches under Hertel. He became accompanist in 1756 to Frederick the Great, his duties being to play alternately with Emmanuel Bach, the harpsichord to the King's flute. From 1774 to 1776, Fasch directed the Court Opera, and in 1792, out of the choral reunions which had been begun two years before, he founded the famous Singakademie, the prototype of many such institutions all over Germany. He was its first director and was succeeded by Zelter. It rapidly developed to a state of great prosperity and today enjoys the highest fame, exercising a great influence upon the musical life of the town. Fasch, from his earliest years studied composition zealously and became a skilful contrapuntist. He was a conscientious worker, and would send nothing forth that he believed to be unworthy. Shortly before his death he caused to be destroyed many of his compositions written previous to his famous mass for sixteen voices, which he composed in 1783 and which is generally regarded as his masterpiece. He accomplished a great deal as composer, teacher and director, with but scant instruction in the musical art. Only a few of his compositions survive, including the mass mentioned before, the others being an opera, Vasco da Gama; chorals; psalms; a requiem; funeral cantata; canons; and harpsichord pieces. Of his oratorio, Giuseppe riconsciuto, performed in 1774, one terzetto remains, all the rest having been destroyed. A part of his mass-music is in the Berlin Royal Library, and his principal works were published by the Singakademie in 1839. Grove says: "As a master of composition in many parts, Fasch is the last representative of the great school of sacred composers which lasted so long in Italy, and his works are worth studying. They combine the severity of the ancient forms with modern harmony and a fine vein of melody, and constitute a mine which would repay investigation." Zelter, who succeeded Fasch as director of the Singakademie, wrote a short biography of the composer in 1801.

Fauré (fō-rā), Gabriel Urbain. 1845-

A notable figure in the history of music, who is at the present time head of the Paris Conservatory, having succeeded Theodore Dubois in that position in 1905. Fauré was born at Pamiers, Ariege, a town near the Pyrenees and showed such musical aptitude that he was sent to Paris, where he studied under Niedermeyer, and Dietsche and was one of the few pupils of Saint-Saëns. In 1885 Fauré won the Chartier prize for chamber-music, and again attained that honor in 1893. In 1866 he was appointed organist at Rennes, and after five years spent in that position he settled permanently in Paris, where he was organist at the Church of St. Sulpice and St. Honoré, and chapelmaster at the Madeleine, succeeding Dubois as organist in 1896. That same year Fauré was appointed professor of counterpoint, composition and fugue at the Conservatory, succeeding Massenet. For several years he has been the musical critic of the Paris Figaro. Faure's works are numerous and are of great beauty and high musical value. Unlike most Frenchmen of note he has not gone into the field of operatic or symphony writing to any great extent. By some critics he has been compared to Saint-Saëns, whose favorite pupil he was and whose intimate and devoted friend he is today. Fauré's works include a one-act opera, L'Organiste; incidental music to Dumas' Caligula and Harancourt's Shylock; a requiem; a symphony in D minor; violin concerto; an orchestral suite; two piano quartets; a well-known violin sonata; and many charming piano and violin

pieces. His most remarkable compositions are the choral work, La Naissance de Venus, and the music to Maeterlinck's Pelleas and Melisande. Among the best of his later lyrics are Après un rêve; En Prière; and Les Roses d'Ispahan. Musicians and critics have praised especially a berceuse and romance for violin and orchestra, an elègie for violoncello, and his impromptu. Other works are nine songs to the words of Paul Verlaine and other songs, which are full of sincere feeling and great beauty and which have made him known on both sides of the Atlantic; the seventh barcarolle, a harp impromptu and many delicate and finished piano pieces. Fauré's life has been one of unceasing activity — at first in connection with the National Society of Music, then as organist at the Madeleine and as a Conservatory teacher. In 1892 he succeeded Guiraud as inspecteur des Beaux arts, and, as already noted, Dubois, as head of the Paris Conservatory in 1905. His installation as director of the Conservatory was made the occasion of many deserved tributes to the composer, who is of an extremely modest disposition. Fauré, it is said, at times displays the modern tendency of wandering through a labyrinth of harmonies in which, however, he never loses himself, and all agree that his music shows many rare beauties.

Faure (fōr), Jean Baptiste. 1830-

Dramatic barytone and composer, the son of a singer at the Church of Moulins, his native city. Jean entered the solfeggio class at the Conservatory at the age of thirteen, and later studied piano and doublebass, becoming a member of the band at the Odéon for a time. He was also choirboy at the Church of St. Nicholas des Champs, and at the Madeleine, where he was a pupil of Trèvaux. He next joined the chorus at the Theatre Italien, and in 1850 again entered the Paris Conservatory, where he gained two years later first prizes for singing and for opéra comique. His first appearance as a vocalist was at the Opéra Comique, Paris. He received unstinted praise for his impersonation of the part of Mefistofeles in Gounod's Faust and his successes previously at the Opéra Comique. Faure created the role of Mefistofeles, but he won his greatest triumphs in the

roles of Hoël in Dinorah, William Tell in the opera of that name, Nevers in Les Huguenots, as Don Giovanni and as Hamlet. He was also successful in the part of Neluske in L'Africaine, for which he was chosen by Meyerbeer, the composer, himself, and won honors in the part of the Marquis de Posa in Verdi's Don Carlos. His voice was of great compass, but not especially brilliant in quality. He was a good all-around actor and natural musician and owed much to his natural gifts as a comedian.

Faure was heard in America, Italy, Russia and England as well as in his native country, meeting with success wherever he appeared. He retired from the operatic field in 1876 and appeared after that chiefly in concert. In 1878 he was appointed by the Emperor of Austria, imperial chamber-singer, but shortly afterward went into retirement. He was for a time a professor of singing at the Paris Conservatory. He has published some good music, including two books of songs that are said to be very beautiful. Among his works are twenty-five melodies for the voice, also piano, church and instrumental music. Faure also wrote a text-book, entitled L'Art du chant.

Fay, Amy. 1844-

American pianist and teacher. She was born at Bayou Goula, La., near New Orleans, and is a daughter of Rev. Charles Fay. The families were musical on both sides, Miss Fay's mother being a musical genius, who without any instruction in early life, was able later to master the most difficult music. Amy Fay was the third of a family of seven, all of whom have been gifted musicians. She began to play by ear and to compose when very young, and after receiving careful instruction from her mother and father, she began the study of music. When twelve years old, her mother having died, she went to reside with a married sister at Cambridge, Mass.; and here she began to study Bach with Prof. J. K. Paine and to attend the piano class of Otto Dresel in the New England Conservatory at Boston. She made great progress in piano under a Polish teacher named Pychowski. When Miss Fay was about twenty-five she went to Europe and spent a year in Berlin as a pupil of Karl

Tausig at his Conservatory. She then studied with Kullak for three years, going next to Weimar for a course of instruction under Liszt, after which, for a year and a half, Miss Fay worked diligently under Deppe, whose method of piano-playing she has described in her book, Music Study in Germany. After an absence of six years in Europe her debut in the United States was made at a concert of the Mendelssohn Glee Club, and she afterward appeared as pianist in many concerts and festivals with success. She removed to Chicago in 1878, where she has resided almost continuously ever since, teaching and giving concerts throughout the country. Miss Fay's book, Music Study in Germany, was published through the influence of the poet, Henry W. Longfellow, who revised it and gave it its name. At the request of the author's old teacher, Liszt, it was translated into German, and in 1886 was republished in London by request of Sir George Grove. It has been translated into many other languages and is most popular in her own country. Miss Fay is a charter member of the American College of Musicians and other societies. Liszt included her in the roll of his best pupils and had a high opinion of her.

Fayolle (fi-yôl), François Joseph Marie. 1774-1852.

A French writer on music, who was born in Paris, and is known by his articles in connection with the Biographie Universelle, having furnished the greater portion of the biographies, and by his joint authorship of Choren's Dictionary of Musicians, to which work Fétis was much indebted for information. Fayolle entered the corps des ponts et chaussées in 1792 and became chef de brigade of the Ecole polytechnique on its foundation in 1794. There he studied the higher mathematics and with the assistance of Fontanes translated a large part of the Æneid. He did much for musical literature, and was well grounded in the rudiments, having studied harmony under Perne and the violoncello under Barni. He wrote much music, but never published any of it. In 1805-1809 his Les quatre Saisons du Parnasse, a literary collection in sixteen volumes, for which he wrote many articles on music and musicians, appeared, and his Paganini

et Beriot was published in Paris in 1830. After the defeat of Napoleon, Fayolle went to England, where he supported himself by teaching French and writing for the Harmonicon. Just previous to the Revolution (1830), he returned to Paris and resumed his old occupation of writing musical criticisms. He died at Ste. Perrine, a house of refuge, in that city. Fayolle also collected materials for a history of the violin, of which, however, only fragments appeared.

Fayrfax, Robert. 1470-1529 or 30.

His name is sometimes spelled Fairfax. He was an English composer who was born, according to most authorities in the latter half of the Fifteenth Century at Bayford, Hertfordshire, and very little is known of his life.

Fayrfax was a Doctor of Music at Cambridge and was the first recorded Doctor of Music at Oxford. According to Grove's Dictionary, he enjoyed the favor of Henry VIII., and after the accession of the later was granted an annuity, being described as "a gentleman of the chapel." About 1514 he was appointed one of the Poor Knights of Windsor with twelve shillings a day. Entries in the state papers between the years 1516 and 1519 show that he was the author of a book of anthems, songs and other music and was besides an illuminator and writer on musical subjects. In 1520, Fayrfax, with other members of the chapel, accompanied the King to the Field of the Cloth of Gold, being at the head of the singers. Fayrfax appears to have been renowned in his day and was evidently the chief representative of the school of music which prevailed in England from the time of Edward IV. and ended with Fayrfax himself. He composed both sacred and secular works, and his compositions include masses; motets; a Magnificat; a Stabat Mater and several songs. Burney prints in his History of Music one of the songs and also extracts from some of the masses. Some of the songs are written in two, three and four parts, and are now preserved in manuscript in the British Museum.

Feo (fā'-ō), Francesco. 1699-

An Italian composer; born in Naples at the end of the Seventeenth Century, about 1699 according to

some authorities, in 1685 according to others. Feo has a high reputation as a composer of the most brilliant school of Italy, that of Naples, and is generally regarded as a master. He studied in his native city with Gizzi, whom he succeeded in 1740 as teacher at the Naples Conservatory della Pieta, and later was a pupil of Pitoni at the Vatican. From 1740 he was director of the singing school at Naples, where he educated many famous pupils, among them the great Jommelli. To this school many singers famous for their beautiful voices flocked from all parts of Europe, and it spread the reputation of its founder throughout the Continent. Feo wrote several operas, among them Ipermes tra Arianna; and Andromaque and Arsace, from which Gluck is said to have borrowed a motive for his overture to Iphigénia. Feo also wrote oratorios and much church music. His first opera, L'Amer tirranico, ossia Zenobia, was given in Naples in 1713 and was followed by five others, all written between that time and 1731. Feo also wrote three intermezzos and several masses. His masses, motets and other pieces of music for the church are still highly thought of by musicians. The date of Feo's death is unknown.

Fenton, Lavinia. 1708-1760.

She was born in London, her real name being Beswick, and she has interest for the present generation chiefly because of her connection with the ever-famous Beggar's Opera, the first light opera that was ever given in the United States. Lavinia Fenton first appeared at the Haymarket Theatre, London, in 1726 as Monimia in Otway's Orphan and afterwards at Lincoln's Inn Fields Theatre as Lucilla in The Man's the Master. She had learned to sing at an early age with charming expression and is credited with having practically made the success of the Beggar's Opera, which was performed for the first time in the United States in 1750 by a company of English actors, after a long engagement in London. It was a musical hodge-podge, which achieved a success unparalleled in the records of the operatic stage, and is said to have driven even the great Handel from the field of Italian Opera, revolutionizing the popular taste of England and holding the boards for more than a century. In it Miss Fenton played the part of Polly Peachum, the prima donna role, and immediately became the rage. Her pictures were for sale everywhere, many biographies of her were written, she had her portrait painted by the great Hogarth, letters and verses were addressed to her and she was the toast of every banquet. She was not a beauty and her voice was not strong, but very sweet and clear. She had, however, cleverness, wit and amiability, and these qualities contributed to her popularity. Gay, the composer of the Beggar's Opera, wrote to Swift that he was in doubt whether her fame did not surpass that of the opera. Lavinia Fenton eventually eloped with the Duke of Bolton, whose protégée she had been. In 1751, the Duke's wife having died, he made the actress his wife, and three years later she was left a widow.

Ferrabosco (fĕr-rä-bôs'-kō), Alfonso (I). About 1515-1588.

Italian composer of madrigals, who settled in England about the middle of the Sixteenth Century, and was known there as Master Alfonso, being in the service of the Queen. Ferrabosco was in the service of the Duke of Savoy in Italy from 1578, and when he left England his children were left there and became musicians of more or less note. He composed madrigals for five voices, published at Venice in 1587, and dedicated to the Duke of Savoy, in whose service he was, and a second set published later he dedicated to the Duchess of Savoy. He also wrote motets and music for the virginals. Ferrabosco was considered the most important of the Italian musicians who lived in England in the Sixteenth Century, and his songs were generally praised and very popular. A large number of his works are in English collections, notably, a number of motets in the British Museum and libraries in various parts of England, and two pieces written by him for the lute were printed by Robert Dowland in his Varietie of Lute Lessons, published in 1610.

Ferrabosco, Alfonso (II). 1580-1652.

Italian composer, a son of Alfonso Ferrabosco, the elder. He was born at Greenwich, England, where his father had settled, and was trained in

music at the expense of the Queen, in whose service his father had been. After the accession of James I., Ferrabosco the younger became one of the King's musicians for the violin. He was an extremely brilliant composer and was among the first to set lessons for the viol in imitation of the old English lute and bandora. He composed the music to some of Ben Jonson's masques and Jonson wrote a commendatory verse to some of Ferrabosco's lessons for one, two and three viols, published in London in 1609. A close friendship existed between the musician and poet. In 1604 Ferrabosco was appointed music-master for life to Henry, Prince of Wales, and a year later composer of the King's music. To the Prince he dedicated in 1609 his volumes of "Ayres." Besides the works mentioned he wrote Fancies for viols, and contributed to Leighton's "Teares." He died at Greenwich, where he was born.

Ferrari (fĕr-rä'-rē), Benedetto. 1597-1681.

An Italian poet and composer, who was very proficient on the lute. He was born at Reggio d'Emilia, but passed most of his life at Venice, where he composed the music and words to numerous Italian dramas, and established in 1638 the first Venitian opera house, Il Teatro di San Cassiane. Ferrari studied music at Rome and proceeded from there to Venice. His poetical works were issued in 1644. He wrote the opera Andromeda in conjunction with Manelli, and which he produced at his own expense in 1637, it being the first opera ever publicly performed before a mixed audience. Two years later L'Armida and Il Pastor Reggio were given, and these were followed by Monteverde's L'Adene. La Ninfa avaral was given in 1641, and others followed. In these operas there were no airs, the diologue being carried on in recitative. Ferrari held several important positions, among them that of courtmaster of the chapel at Modena from 1645 to 1651. He was in the service of the Emperor Ferdinand at Vienna and held an appointment at Ratisbon, where a ballet by him was performed in 1653. All that now remains of his works are the six opera-librettos, produced from 1644 to 1651, and the manuscript

of the orchestra introduction to his ballet, Dafne. His librettos were collected and printed, and the library at Modena contains several of his manuscripts. No opinion of his music can be formed as there are so few specimens of it extant. His chief interest to the present generation is the part he played in popularizing the Italian music dramas, which were the forerunners of our modern opera. Ferrari published also a treatise on music in 1638, entitled Musiche varie a voce sola.

Ferrari, Giacomo Gotifredo. 1759-1842.

Italian composer and teacher, who was born at Roverdo, and received his first musical instruction at Mariaberg, near Chur. Ferrari's father intended him for a business career in his counting house, and thinking to discourage his musical tastes sent him to the monastery to study the languages. While at the school he heard the best sacred and profane music, which he was encouraged by the monks to study, and, by copying a great deal of it, he became early in life a solid musician. There he learned to play the hautboy, violin and doublebass. One of his teachers was the celebrated fuguist, Pater Marianus Stecher, who taught him piano and thorough-bass. He afterward studied at Naples, under Latilla, and also at Verona. He became not long afterward the traveling companion of Prince Wencelas Liechtenstein, and through the influence of Campan, master of the household of Marie Antoinette, he was taken to Paris, where he was appointed accompanist to the Queen, and later occupied a similar position at the Theatre Feydeau, Paris, which had been built for the Italian Opera. In 1793, after the company had disbanded, Ferrari left France and settled in London, where, in 1804, he married a Miss Henry, a well-known pianist. From 1809 to 1812 he was blind, and while in this condition dictated many of his compositions to his friends. He eventually recovered sufficiently to give lessons and to write out his music with the aid of a magnifying glass. In 1814 he returned to Italy with Broadwood, the piano-maker, visiting Naples, Venice and other cities, and shortly after publishing a treatise on singing in two volumes, of

which a French translation appeared in 1827. Ferrari wrote a great deal of music and it was well received and is of considerable merit. Among his compositions were the operas, Les evenements imprevus, La Villanella rapita, and I due Suizzeri; sonatas; concertos for various instruments; canzonets; two ballets; and songs and divertimenti for the harp and piano, which are considered models. In the course of his thirty-one years' residence in London he composed much for the theatre and for public concerts. Two of his French songs attained a wide popularity in their day.

Ferri (fĕr'rē), Baldassare. 1610-1680.

An Italian male sopranist and one of the most extraordinary singers that ever lived. He was born in Perugia, and at the age of eleven was a chorister to Cardinal Crescenzo, at Orvieto, in whose service he remained until 1655, when the Swedish invasion broke up the court. Four years later the Prince, afterwards Wladislaus IV., of Poland, secured Ferri's services for the Court of Sigismund III., at Warsaw. In 1655 the singer entered the service of the Emperor at Vienna. He received many honors from royalty and the nobles of various countries, and was one of the most renowned singers of his time. In 1654 he journeyed to Sweden to sing by request before Queen Christine, his voice even then being famous throughout Europe. He was made a knight of St. Mark of Venice in 1643, sonnets were written in his honor, and he was crowned by his countrymen with roses. Five years before his death Ferri returned to his native country. He died exceedingly rich and left a great deal of money to charity. His voice was a wonderful organ, a beautiful soprano, with a limpid quality that musicians of the time declared was "indescribable." His intonation was perfect and all musicians spoke of his length of breath which was almost inexhaustible, and at all times his singing was quiet and expressive.

Fesca, Alexander Ernst. 1820-1849.

German composer and pianist, the son of Friedrich Ernst Fesca. He was born in Carlsruhe, and had his career not been cut short at the age of twenty-nine years he might have done really noteworthy things in music. As it was, his compositions are all meritorious, and his songs, especially, achieved a large degree of popularity in Germany. Fesca studied under Wilhelm Bach, Schneider, Rungenhagen and Taubert in Berlin, and made concert tours from 1839 to 1840 through Germany, Austria and Hungary. He was appointed chamber-musician to Prince Fürstenberg in 1841, and settled the next year in Brunswick, where he died. His compositions include the operas, Marietta, Der Troubador and Ulrich von Hütten, which were light but gave much promise; rondos for piano; piano sextet; variations of Il Puritani; nocturnes; grand trio for piano, violin and cello in B flat; music for violoncello; septet in C minor and much piano music, beside the Fesca Album of forty-eight songs.

Fesca, Friedrich Ernst. 1789-1826.

German composer and violinist, who was born at Magdeburg and studied counterpoint under Pitterlin, conductor of the Magdeburg Theatre, and later under August S. Müller. He was from 1806 a member of the Duke of Oldenburg's band and also solo-violinist at Cassel from 1806 to 1812. He played at the Gewandhaus concerts at Leipsic and went from there to Vienna. Was leader to the Duke of Baden at Carlsruhe from 1815 to 1826. His first seven quartets and two symphonies were written in that city. He wrote an opera, Omar et Leila, which was given at Carlsruhe in 1823, and another opera, entitled Cantemira. Fesca also wrote numerous quartets; quintets for strings; symphonies; part-songs; potpourris for French horn; andante and rondo for horn; the Ninth Psalm for solo voices, chorus and orchestra; and overtures for orchestra. His later works are among his best. His De Profundus, arranged in four parts by Strauss, was sung at the composer's funeral. There has been considerable dispute in regard to Fesca's rank as a composer and it is generally agreed that he was at his best in sacred music. In it he displayed unusual power, and was an earnest student of classic models. Says one writer: "Fesca's music and that of his son is most agreeable, never rising to grandeur, or sinking to frivolity, and it is always tuneful."

Festa, Costanzo. 1490-1545.

Italian composer, who was born in Rome about the end of the Fifteenth Century, and became a contrapuntist of importance, being regarded as a forerunner of Palestrina. He was a member of the Pontifical choir at Rome about 1517 and chapelmaster at the Vatican in 1545. He wrote numerous madrigals, motets and other music. His madrigal, Down In a Flowery Vale, is a familiar example of the madrigal, and is one of the best specimens extant of the early Italian school of madrigal writing. It dates from 1554, and was one of the most popular pieces of music in England at one time. Among Festa's compositions are several motets; litanies and madrigals for from three to four voices, published in Venice about 1556; and others which are still in manuscript and preserved in the library of the Pontifical choir at Rome. He also wrote a Te Deum, which is still sung by the Pontifical choir at the election of a new pope, and a credo. His first book of madrigals was published in 1537, a four-part Magnificat in 1554 and a book of litanies as late as 1583. Dr. Burney scored a number of his madrigals.

Festing, Michael Christian. 1680-1752.

German composer and violinist, the son of a famous flutist. He was originally a pupil of Richard Jones, the leader of the Drury Lane band, and completed his musical studies under Geminiani. Attaching himself through his agreeable manners and winning personality to members of the nobility, he received financial support to pursue his studies, and made his debut in London as a violinist in 1724, becoming leader of the King's band in 1735. He played the first violin in what was called the Philharmonic Society, consisting of noblemen who met at the Crown and Anchor Tavern in the Strand. As a performer on the violin Festing was said to have been inferior to many musicians of his time but as a composer, particularly of solos for his instrument, which he thoroughly understood, he has had but few equals. Together with Dr. Greene, of London, he established the Society of Musicians, for the support of indigent musicians. He was also musical director of Ranelagh Gardens in 1742, and five years before

that had been director of the Italian Opera. Festing wrote numerous solos and concertos for violin, eighteen sonatas for two violins and bass; four symphonies concertantes for two flutes; symphonies for other stringed instruments; odes; cantatas and songs. He also composed a setting for Addison's Ode for St. Cecilia's Day; Milton's songs on May Morning, and other poems.

Fétis (fā-tēs), François Joseph. 1784-1871.

Belgian writer, musical theorist and composer, who is chiefly known for his "Biographie des Musiciens," a work, which has many faults and shortcomings, but which, in spite of these is one of the greatest monuments to the achievements of musical genius ever reared.

Fétis was born in Mons, Belgium, and studied at the Paris Conservatory under Boieldieu, Pradher and other teachers, and gained several prizes from 1803 to 1807. After his graduation from that institute, he was organist at Donai and later professor of counterpoint at the Paris Conservatory, librarian of the same institution in 1827 and director of the Brussels Conservatory and musical director to the King of the Belgians in 1833. His father, the chapelmaster and organist of the Mons Cathedral, was his first teacher, and young Fétis proved an exceptionally brilliant and apt pupil. At seven he wrote violin duets and when only nine composed a concerto for violin and acted as organist. Fétis' first theoretical work was a study of the system and history of notation of Guido d'Arezzo. He founded his journal, La Revue Musicale in 1827 and remained its editor until 1832. He also conducted the concerts of the Academy in Paris. In 1806, Fétis began to collect materials for his great biographical work. He is not always reliable and was careless in compiling and editing the biographies of British composers, but most complete and accurate regarding the composers of his own country, and those of France and of Germany. The work is, however, a most valuable and monumental work of reference, in spite of its errors, is constantly referred to and contains information impossible to obtain from any other source. Fétis was a composer of considerable ability, but his

work in this line was largely overshadowed by his biographical work. He composed seven operas, among them L'Amant et le Mari; Marie Stuart en Écosse; and Le Vieille and Le Mannequin de Bergamo, all given at the Opéra Comique with a fair degree of success, but all antiquated and not at all brilliant. He also wrote overtures; sextets; sonnets; windoctets; caprices; and much sacred music, including masses, motets; and a requiem; which last was considered his greatest composition, and was composed in 1850 for the funeral of the Queen of Belgium. Fétis was a learned student of counterpoint and a champion of the old Italian style. He was noted for his apparently tireless energy, and often worked sixteen and eighteen hours a day. His Revue Musicale, which he founded in 1827, was the foundation of the musical press of France. After his death his great library was purchased by the Belgian government and is now in the Brussels Conservatory.

The didactic and historical works of Fétis include the famous Biographie Universelle, already mentioned, which was originally published in eight volumes at Brussels in 1835 to 1844. A second edition was brought out in Paris in 1862, and a supplement in two volumes was published by Pougin, in Paris, in 1878 to 1880, several years after the death of Fétis. He also wrote a manual for composers; a biography of Haydn; an account of the career of Antoine Stradivari, the great violin-maker, with original researches on bowed instruments, and a biography of Beethoven. His treatise on counterpoint and fugue is undoubtedly the best and most exhaustive text-book on these subjects that exists. His work, Music Explained, was translated into English from the French for the Boston Academy of Music. He left many works and treatises unfinished and unpublished and edited numerous methods.. Fétis left a son, Edouard Louis François, professor and composer at Brussels and art critic and editor of La Revue Musicale from 1833 to 1835, who has helped to perpetuate his father's name. He wrote Les Musiciens Belges in two parts.

Fevin (fu-văn), Antoine de. 1490-1517.

His name is sometimes spelled Feum, and he is generally believed to

be a native of Orleans, although some historians claim he was born in Spain. He is mentioned by Glareanus as a successful emulator of Josquin de Pres, and the historian declares that Fevin's modesty and diffidence matched his genius. He is generally regarded as one of the greatest musical geniuses between De Pres and Lasso. Riemann says he was a distinguished (probably a Netherlander) contrapuntist, although nothing is positively known of his life. Of his works there are preserved three masses, printed by Petrucci in 1515; others in manuscript are at Munich and Vienna, and numerous motets and French chansons are in the collections of 1540 and 1545. Three of the masses mentioned are in the English Museum, and musicians have praised especially his Sancta Trinitatus in this collection.

Fibich (fē'-bĭkh), Zdenko. 1850-1900.

A name famous in Bohemia, and in opera this composer ranks next to Smetana in his own country, and in this field won most of his laurels. He was born at Vsebořics, near Czaslau, and first studied music in Vienna and Prague, afterward going to Leipsic to study at the Conservatory under Moscheles, Richter and Jadassohn. There he produced a G minor symphony as well as other compositions. He was attracted to Schumann's works and took them for his model, and produced a dozen compositions in imitation of Manfred. He next went to Paris to pursue his studies further, and also studied at Mannheim under Vincent Lachner. Returning to Prague, he was appointed assistant choirmaster at the National Theatre, and in 1878 director of the Russian Church choir. He conducted there for several years, then devoted himself almost wholly to composition. His first work was Bukovin and then came Blanik on the same subject as Smetana's. Fibich was, whatever his faults, a most prolific composer, and his works number about seven hundred, or more. Of these, the most important are six melodramas; six operas; Haideé, after Byron's Don Juan; seven symphonic poems; a choral ballad, Die Windsbrant; a Spring Romanza for choir and orchestra; some three hundred pieces for the piano; many songs; duets; and compositions for chorus and orches-

tra, as well as symphonic poems and overtures. While writing his first opera, Bukovin, he was said to have been influenced to some extent by Weber and Mozart, and has also been accused of imitating Liszt, especially in Othello; Der Lenz; Der Sturm, (after Shakespeare's Tempest), and others. Says Elson: "His overtures, the Lustspiel and Komensky-Fest, with his chamber-music, choral works and orchestral suite are almost enough to establish his reputation for a hard worker." Fibich also wrote a method for piano, and was appointed dramaturgist of the Bohemian National Theatre, at Prague. Of him one critic has this to say: "Fibich's fame has been largely overshadowed by that of Smetana and Dvořák, but in some of his piano music, especially there is much that is full of charm, if not great originality, and a good deal of his music deserves to be better known." His melodramatic trilogy, Hippodamia, which is an ambitious effort, has been specially praised by critics.

Field, John. 1782-1837.

An Irishman, born in Dublin, but better known as Russian Field, or Field of St. Petersburg, because of his nineteen years' residence in the Russian city. He was the inventor of the nocturne, that form of music which Chopin in later years imitated and improved upon and virtually made his own. Rupert Hughes has called Field "a great, though gentle revolutionist of music, to whom much of Chopin's glory belongs." He was one of the greatest of piano virtuosos, and is generally regarded by musicians as the connecting link between Clementi and Chopin. Field's childhood was a sad one. His father and grandfather were both musicians, and had removed to London when John was a mere youth. They were both organists and violinists of great talent, and from his grandfather John Field learned the rudiments of the musical art which he was destined, in later years to enrich. They were such severe teachers that the boy ran away from home to escape them and the long hard hours of practice that he was forced to undergo at their hands. He found the world even harder on him than his own family had been and was forced to return to his home or face starvation. Field's father, who

had been engaged as a violinist at Bath, and was later at the Haymarket Theatre, London, apprenticed the boy to Muzio Clementi. He was the last of the famous master's pupils and was destined to be the greatest. Up to his twenty-second year he received regular lessons in piano-playing from Clementi, in exchange for his services. After a few years he accompanied his teacher to Paris, where his playing of Bach's and Handel's fugues startled the musical world. Later he visited Germany and created a veritable furore with his phenomenal playing on the piano. He made his debut in London in 1792, playing at public concerts the concertos of Dussek and Clementi, and again, in 1799, he composed an original concerto which he played in public to the greatest applause. In 1804 Field accompanied Clementi to Russia, and both master and pupil were well received in St. Petersburg, Field becoming so popular with the Russians that they have claimed his compositions as their own. Field spent most of his remaining years in Russia, but his early days there with Clementi were anything but happy ones. His teacher proved to be a severe task-master, and Field paid for his instruction with much self-sacrifice and severe self-denial. Clementi was accused of being jealous of his talented pupil and the fame he had so rapidly acquired and did all in his power to prevent Field from excelling him. He forced him to practice the utmost economy, paid him only a pittance, and the youth was often cold and hungry. Field at this time was a pitiable figure, unkemp in appearance, awkward, poorly-clad, shy and nervous in manner. In spite of his plainness of feature and the ungainly appearance he presented, all this was forgotten when he sat down to play. He had a "singing tone" as one musician expressed it, suave and graceful and his expression was delicately shaded, according to the musicians of the day. Clementi had taught him the secret of the most beautiful execution which that epoch could boast of, and this caused Field to be immediately recognized as a master. When Clementi returned to Europe, Field remained behind and shortly afterward established himself as a music-teacher in the Russian capital and became the idol of the nobility. There

he married a French lady, named Charpentier, in 1813, a piano-player, and of this union one son was born. Field's intemperate habits, however, caused her to seek a separation a few years later. In 1833 he went to Brussels, and from there extended his concert tour to the principal cities of Switzerland, southern France and on into Italy, where his health became much worse. In Naples he was stricken with fistula and lay in a hospital there in the most wretched distress until rescued by a family named Raemanow, who had known him in his happier days. They cared for him tenderly and took him with them to Moscow. Field died almost immediately after his arrival in that city and was buried there. He survived his teacher only six years. Among the best known of Field's pupils was Glinka, Charles Mayer, Marie Szymanowski and Charles Neate. Field wrote some extraordinarily beautiful music, among others twenty nocturnes, which are invested with much poetical feeling and all of great beauty and melody. They were highly praised by all musicians of his time. Schumann wrote of them in terms of the highest praise and Chopin imitated Field in a manner that contributed greatly to his success. Field's nocturnes served as models for Chopin's compositions of the same name and the resemblance of the latter to the older musician was so apparent that many believed Chopin to have been a pupil of Field. Field's nocturnes were the forerunners of the songs without words, ballades, impromptus, and fantasies, which began about 1830 to be the fashion. Although he is said to have written twenty compositions in this form, he himself only described twelve of them as nocturnes. Beside these he composed seven concertos, and, in 1831, when he visited London six years before his death, he played his E flat concerto at a Philharmonic concert with great success. His concertos were all much admired in their day, three of them being dedicated to his famous teacher, Clementi. Beside these compositions he wrote a romanza and cavatina in E; four sonatas; quintet and rondo for strings and piano; polonaises; variations on Russian airs for four-hands; grand valse; capriccios; rondos and divertimenti. His fourth concerto in E flat

is perhaps the most popular, and his concertos are more frequently heard than any of his other works. His sonatas and minor works are only occasionally heard and the famous nocturnes gave way long ago to the newer, more beautiful compositions in that form composed by Chopin.

In spite of the fact that Field's works are all of great merit he will perhaps be chiefly remembered as the inventor of the nocturne and as one of the greatest pianists who ever lived. Field was one of the most aggressive and successful participants in the rivalry that long existed between the so-called Vienna or Mozart School and the Clementi School of piano-playing. His style was distinguished by exquisite grace, charm and an intimate knowledge of the most characteristic resources of the instrument. He played with his fingers only and there was no unnecessary movement of either hand or arm. He was a peculiar genius and was displeased and disturbed by applause when he was playing. He was often known to stop in the middle of a piece and wait until the audience had ceased its demonstration, and then, showing his displeasure in every movement at what he felt was only a disturbance, he would resume his playing. His last appearance was at Vienna shortly before his death and on his return journey from Italy. He played one of his own nocturnes to the wildest applause, although then in the throes of his last illness. Franz Liszt wrote an essay in French on Field and his musical ways.

*** Fielitz (fōn-fē'-lĭts), Alexander von. 1860-**

Well-known composer and conductor, who was born in Leipsic, and became a pupil of J. Schulhoff in piano, and studied composition under Kretschmer at Dresden. While a student in Dresden von Fielitz wrote numerous sacred compositions and an orchestral work, which was performed in public with great success. He was appointed conductor of the opera at Zurich, at Leipsic and at Lübeck, but ill-health forced him to give up his work in Germany and he went to Italy, remaining there twelve years and devoting himself wholly to composition. In 1900, von Fielitz returned to Berlin from Italy, and there conducted grand

opera in the Theatre des Westens. He was the vice-president of the Stern Conservatorium in that city until 1905. In that year he came to America, at the suggestion of Dr. Ziegfeld, and became an instructor in the Chicago Musical College. In the spring of 1907, von Fielitz made a long tour through the western states and in Canada with the Chicago Symphony Orchestra as conductor. He resides in Chicago, teaching composition, piano, voice and the theory of music and conducting the Germania Maennerchor. Von Fielitz has written many charming songs; piano pieces; pieces for the violin; two operas and a cantata besides other music. His opera, Vendetta, was produced at Lübeck, Hanover, in 1889, and during the season of 1907 was given at Philadelphia in concert form. His other opera, Das Stille Dorf (The Silent Village), was brought out at Hamburg in 1900 and was afterward given with success at Bremen, Ulm and Lübeck. Of the composer's song cycles, Eliland and Schoen-Gretlein (Fair Jessie), are the best known in the United States. Von Fielitz's latest compositions are a cycle, The Lily Maid; ten songs and a cantata, The God and the Maid. He has also composed two suites for orchestra; six Tuscan songs, the popular song, Heart-Forgetfulness, and others. Von Fielitz was married in 1886 to Fraulein Maria Leonardi at Loschwitz, near Dresden.

Filby, William Charles. 1836-

English organist and composer, born at Hammersmith, and studied in France and afterward held several important posts as organist and choirmaster at various churches in London. He was organist at St. Peter's Church, Hammersmith, in 1849; organist and choirmaster of the Parish Church, Bromley, in 1855; and also conducted the choral societies at Greenwich, Chelsea and other places and gave recitals in London, lecturing also on church music and the opera. Filby wrote a number of operettas, fantasias, and other piano pieces; a mass in E flat for voices and orchestra; a setting of the 33d Psalm; a handbook of psalmody; motets; sonata in G minor for piano; organ pieces and a vast amount of other music. He published in 1882 The Students' Copy Book or How to Write Music. He

contributed hymn tunes to Hymns, Ancient and Modern, and to the Bristol Tune Book and was revising editor of Lady V. Freke's Tune Book.

Fillmore, John Comfort. 1843-1898.

An American teacher and musical writer and lecturer, born in Franklin, Conn.; and studied at Oberlin, (Ohio) College under George W. Steele. Later, at Leipsic Conservatory, from 1865 to 1867, he was a pupil of Richter and Hauptmann. He held many positions of importance and was highly esteemed as a teacher and critic and performed important services to the cause of musical culture in the west. Dr. Fillmore was from 1868 to 1877 professor of music at Ripon College, Ripon, Wis.; and from 1884 to 1895 director of the School of Music of Milwaukee, Wis., which he had founded. He then became musical director of Pomona College, Claremont, Cal., and was also director of the Conservatory of Music at Oberlin, Ohio. In 1883 he published a history of piano-music. In 1885 his new Lessons in Harmony appeared and, two years later, Lessons in Musical History. The last two are extensively used by musical instructors throughout the United States. Together with Miss Fletcher and F. La Flesche he published in 1893 "A Study of Indian Music." He wrote several magazine articles on aboriginal folk-music, a subject with which he was familiar, lectured in various cities and read papers at important gatherings. Dr. Fillmore translated into English Riemann's Klavierschule and Natur der Harmonik.

Fillunger, Marie. 1850-

German vocalist, who was born in Vienna, and studied under Mme. Marchesi at the Vienna Conservatory from 1869 to 1873. Following Brahm's advice she entered the Hochschule at Berlin in 1874 and remained there five years, when she went to Frankfort. Before finishing her studies in Berlin, Fraul Fillunger sang in North Germany, Holland and Switzerland, mostly in oratorio. She made her first London appearance in 1889 at a popular concert, where her rendering of Schubert's songs won much praise. Shortly afterward she sang at a Crystal Palace concert. She has sung with success in Australia and South Africa. In 1904 she became a teacher

in the Royal College of Music at Manchester, England. She resided for a number of years in London, where her services were in constant demand at all of the most important concerts. Says Grove: "Her success both in oratorio and in songs was so marked that she soon became recognized as one of the most highly accomplished singers of the best music, and it is characteristic of her that she never sang anything unworthy of the high artistic position she has won for herself, and her name will always be identified with music of the noblest class." Fraul Fillunger's greatest successes have been made in the works of Schubert, Brahms and Bach.

Finck (fink), Heinrich. 1482-1519.

One of the most important of the German contrapuntists of the Sixteenth Century. The dates of his birth and death are not definitely known, although Grove's Dictionary gives the above dates. He received a large part of his musical training at Cracow, Poland, and went later to the court of Poland, under John I. (about 1492), as a chorister in the Court chapel, then under Alexander and under Sigismund. He retired later to Wittenberg. Heinrich Finck wrote motets, and much other sacred music; also secular songs. One of his best compositions was Christ ist erstanden, for five voices. A collection of the composer's songs, hymns and motets appeared in a musical work published by Breitkopf and Härtel. Two manuscript copies of a four-part Missa doninicalis signed H. F. is credited to him and is preserved in the Munich Library.

Finck, Henry Theophilus. 1854-

Musical writer and critic and the author of numerous books of value on musical subjects. He was born at Bethel, Shelby County, Missouri, and was the son of Henry C. Finck, a physician, also an enthusiast on all musical matters, a man who played all the orchestral instruments, the harp in a talented manner, and who composed numerous songs and frequently organized bands and mixed choruses. Henry T. Finck began to play on the cello when he was only seven years of age.

In 1862, when he was eight years of age, his family moved to Oregon, where he passed his early years. He

was sent to Harvard, when he was eighteen, to study medicine, but became interested in philosophy instead. While at Harvard he studied harmony, counterpoint and musical history under Prof. J. K. Paine, and after his graduation in 1876, having obtained a traveling fellowship, he went to Bayreuth to attend the first Wagnerian Festival, accounts of which he contributed to the New York World and Atlantic Monthly. He passed a year in Munich in order to hear the remainder of Wagner's works, writing accounts of these productions for The National and other periodicals. He next visited Berlin and Vienna. His interests up to this time had been along entirely different lines, as he was a student of psychology and anthropology and had intended to apply for a professorship in one of the American colleges. His musical taste, fostered by his studies and observations abroad, led him to study Wagner and his musical dramas, and he began his biography of the great composer after the first music festival in 1876. He met Wagner, and worked until 1893 on the work before it was produced. It is one of the best books on the subject. Mr. Finck did considerable editorial work on The Nation and The Evening Post with which it was consolidated. He has been on its staff since 1881; was a professor of musical history at the National Conservatory of Music of America, and under its auspices delivered a series of lectures at Chickering Hall during the season of 1887-1888 on Chopin and other musicians. These lectures were published in 1889 by the Scribners under the title, Chopin, and Other Musical Essays. Finck's first work was the Wagner Hand Book, written for the Wagner concerts given by Theodore Thomas in 1884, in which he discussed the composer's work and especially his music-dramas. Wagner and His Work appeared in 1893 in two volumes and was translated into German at Breslau. He wrote Songs and Song Writers, a most valuable and helpful work, which traces the development of song from the earliest folk-music down to the present time, giving the history of the German lied, an account of the work of the German song-writers before Schubert, the writers who came after his time, and a history of the songs and song-

writers of Italy, England, America, Scandinavia, France, and the Hungarian and Slavic song-writers. He has also written biographies of Anton Seidl, Edvard Grieg, the Norwegian composer; Chopin, a book on Paderewski and his art, and has written numerous articles in appreciation of the work of Robert Franz, and other musicians. His most recent work is a complete American edition of the four operas of the Nibelungen Ring, published at Cincinnati in 1903, which is considered a remarkable and valuable contribution to Wagnerian literature. Mr. Finck has published numerous musical essays, has edited fifty master-songs, thirty songs for high schools, and in the field of musical biography and criticism is a power.

He is a staunch admirer and advocate of the new schools including Liszt, Grieg, Wagner, Chopin and Franz, and the older schools of Bach, Gluck, Weber, Schubert and Schumann. Mr. Fink has written beside his musical works a number of books of travel and other works of more than ordinary merit.

Finck, Hermann. 1527-1558.

He was the grand-nephew of Heinrich Finck, the noted German contrapuntist. He studied at the University of Wittenberg in 1545 and became organist there in 1557. He was born at Pirna, Saxony. The few works that Finck left show him to have been an able and talented musician, considerably in advance of his time. He published a book on the theory of music, entitled Practica Musica, which is considered a valuable work. It is in five books and was published in 1556 and is now in the British Museum. One of Finck's chorals, O Let Thy Grace Remain, is still sung in many of the German Protestant churches.

Fink, Gottfried Wilhelm. 1783-1846.

German composer and poet, who was born at Sulz, Thuringia, and studied theology at Leipsic and acted as assistant pastor of a church in that town. From 1812 to 1827 he was at the head of a training institution which he had founded. In 1842 Fink was made musical director of the University, gave lectures and received the title of Doctor of Philosophy. He was editor of the Allgemeine Musikalisches Zeitung from 1827. He wrote a large number of works, including about one thousand songs, published at Leipsic in 1862 under the title Musikal Hausschatz der Deutschen. He also wrote many pieces for piano and violin; terzets; quartets for male voices; and ballads.

Fiorillo (fē-ô-rĭl'-lō), Federigo. 1753-1812.

An Italian composer and violinist, the son of Ignazio Fiorillo. He was born in Brunswick, Germany, where his father conducted the opera, and from him the son learned the rudiments of music. He appeared as a conductor in Poland about 1780 and conducted the orchestra of a theatre at Riga from 1783 until 1785, and played also in Paris, the latter year, with success at the Concert Spirituel. He made his first London appearance in 1788 and remained there until 1794. Fiorillo died in Amsterdam. He wrote symphonies; valses; sonatas; concertos; violin-music and thirty-six caprices for the violin, which are highly valued by musicians and executants on the violin, and rank with the classical studies of Kreutzer and Rode. He also wrote a method for the violin which is a work of high authority on violin-playing. Fiorillo's compositions, while popular in their day, are not known now, although they show him to have been an earnest and talented musician. They were most recently edited by Ferdinand David.

Fioravanti (fē-ôr-ä-vän'-tē), Valentino. 1764-1837.

Italian dramatic composer, born in Rome, who became a composer of many popular light operas. His teachers were Jannaconi at Rome and Sala, Fenaroli, Tritta and Monopoli at Naples. Fioravanti resided most of his life at Florence, but began his career at Turin, setting many operas for the Italian theatres from 1787 to 1810. His first opera, I Viaggiatori Ridicoli, was produced at Rome in 1785. Fioravanti then went to Lisbon, where he conducted the opera and wrote ten operas during the five years he remained in that city. In 1807 he went to Paris, where he wrote and produced I Virtuosi Ambulanti, an opera which was highly esteemed by musicians and which became popular. La Cantatrice Villane, and Camilla

were also well received and the former was extremely popular and well-liked in Germany as well as in Italy, and by some is considered the composer's best work. All of his operatic pieces are remarkable for their native wit, vivacity and spirit, but like other composers in the same field, the genius of Fioravanti was obscured by that of Rossini and the so-called "florid" or showy school of operatic writing. Fioravanti succeeded his former teacher, Jannaconi, as choirmaster at St. Peter's and devoted himself almost entirely to church music. His compositions include, beside the operas mentioned, a Stabat Mater and a Miserere, which are the best of his sacred compositions; songs and other works. It was in comic opera that he excelled, although his church music has more than ordinary merit. He wrote in all about fifty operas.

Fischer, Johann. 1650-1720.

Violin virtuoso and composer, who is believed to have been a pupil of Capricornus, at Stuttgart, and who was born in Suabia. He went early in life to Paris, where he became copyist to the famous Lully, whose music he is said to have introduced in Germany. He was chapelmaster at Schwerin in 1751 and then entered the service of the Margrave of Pomerania. Was later violinist in several of the principal cities, and at length settled at Schwedt in Brandenburg, where he died at an advanced age. Fischer wrote chiefly vocal and instrumental music and was fondest of the instrument known as the viola, and wrote much music for it. His compositions include overtures; dances, madrigals; solos and variations for the violin and viola. They were published at Augsburg, Berlin and Hamburg and bear dates from 1681 to 1708.

Fischer, Johann Caspar Ferdinand. 1672-1738.

One of the best known pianists of his day, chapelmaster to the Margrave Ludwig of Baden in 1720. He wrote numerous works of considerable merit, including airs and ballets for five parts and trumpets; preludes; fugues; anthems and psalms. Little is known of his life. Grove calls Fischer "an almost totally forgotten predecessor and immediate forerunner of Handel and Bach in clavier and organ music," and gives the date of his birth as between 1660 and 1670 and the date of death as 1738. Fischer's first work appeared about 1695 at Augsberg and the next year, Les Pièces de Clavessin, consisting of eight short suites for clavier, each introduced by a prelude, made its appearance. Two works of his, entitled Musicalischer Parnassus, consisting of nine suites for clavier, named after the nine muses, appeared later without a date. The clavier and organ compositions of this composer were republished in one volume by Ernst von Werra.

Fischer, Johann Christian. 1733-1800.

He was born in Freiburg, Germany, and was long known and celebrated in England for his admirable performance on the hautboy, for which he showed a predilection early in life. His first public appearance as a musician was as a member of the King of Poland's band at Dresden. He afterwards went to Berlin, where he accompanied the musician King, Frederick of Prussia, alone for four hours a day. He next went to Mannheim and from there to Paris, where he performed at the Concert Spirituel. He was also extremely popular in London, where he was heard at Vauxhall Gardens. When the Queen's band was formed Fischer was appointed one of Her Majesty's chamber-musicians, and upon the establishment of a weekly concert by Bach and Abel in Hanover Square he was engaged as a performer and also composer for them. In this connection he wrote several hautboy concertos, which he played to the delight of the auditors. The compositions were original, fanciful and interesting, according to the musicians of the day. J. C. Bach wrote for him a quartet for two oboes, viola and violoncello, which he often played. Fischer left England in 1786, but returned to London the next year and passed the remainder of his life there. He married Mary, a daughter of Gainsborough, the famous painter, but the marriage proved unhappy, and Fischer's life became much embittered. He died of apoplexy during a performance at Her Majesty's concert in 1803. Fischer's compositions consist principally of solos; duets; concertos, and quartets. Mozart wrote variations for Fischer's Minuet in 1773, and it was most popular at the time and so continued for many years

Fischer, John Abraham. 1744-1806.

A composer and violinist, born at Dunstable or London, and studied under Pinto, appearing at the King's Theatre, London, about 1763, as a violinist. The following year he became a member of the Royal Society of Musicians, and in 1777 received the degrees of Bachelor and Doctor of Music from Oxford. He was twice married, first to Miss Powell, daughter of the actor, in 1770, and after her death to Anne Selina Storace, in 1784. She divorced him because of his ill-treatment of her. Following his divorce he traveled through Russia and Germany, finally settling in Dublin, where he lived many years as a teacher. He wrote principally for the theatre, and his works include music to The Sylphs, Macbeth, Prometheus, The Norwood Gypsies and the oratorio, Providence, which was given in 1778 and again in 1780. Fischer also wrote for the orchestra four concertos for hautboy, which were published by Clementi; also concertos for piano; violin and flute music; canzonets and a collection of airs and glees of England, France and Italy, published in London.

Fischer, Karl August. 1829-1892.

German organist and composer, who was born at Ebersdorf, near Chemnitz, Saxony, and was a pupil of Anacker in Freiburg, and also studied privately. Fischer was a celebrated organ-player and was organist in various churches in Dresden. He composed four symphonies for organ and orchestra; three concertos; a grand festival mass; pieces for violin and organ and cello and organ, beside an opera, Lorely, with the libretto written by Geibol; and three organ sonatas; fugues; three orchestral suites and several songs. Fischer died at Dresden.

*** Fisher, William Arms. 1861-**

An American composer; born in San Francisco; derived his name from the two composers, Joshua Fisher and William Arms, who settled in Massachusetts in the Seventeenth Century. He studied harmony and piano with John P. Morgan, and after several years devoted to business he decided to give his best talents to music, and in 1890 came to New York to study singing. He went next to London, continuing his studies there under William Shakespeare. Returning to

New York he placed himself under the instruction of Horatio W. Parker, studying counterpoint and fugue with this teacher and composition and instrumentation with Dvořák. He was a teacher of harmony for many years, and is at present a resident of Boston, where he is engaged in teaching singing and composition, and where, since 1897, he has been editor for Oliver Ditson & Co. Fisher's work has been almost wholly the composition of songs. Among them are settings of three of Shelley's poems, Songs Without Tears, all for bass voice, and generally considered the best of his lyrics; a setting of Edmund Clarence Stedman Falstaff's song; Joy, and an elégie for violin and piano, beside considerable church music. Fisher has also written numerous part-songs; anthems; and a volume of fifteen songs for children's voices.

Florence, Evangeline. 1873-

Christian names of Miss E. F. Houghton, who dropped her surname to prevent confusion with another singer of the same name in London. She was born in Cambridge, Mass.; and first studied singing in Boston with the late Mme. Edna Hall, well-known as a concert singer in London in the early 70s. Miss Florence's debut was made in Flotow's Martha when she was eighteen, and she created a sensation by her singing of The Last Rose of Summer an octave higher than originally written. Her voice is of phenomenal compass. Later she studied in London with Henschel, Blume, Randegger and the late Mrs. Rudolph Lehmann. Her London debut was made at St. James Hall in 1892 at a concert. The same year she sang Elsa's Dream at Henschel's Symphony concerts; the next year appeared in the first production of Parry's Job, given by the Highbury Society and at the Popular concerts, the London Ballad concerts and the Crystal Palace concerts. In 1894 Miss Florence sang at the Hereford Festival; in 1897 and 1900 at the Birmingham Festival and has appeared since then frequently with the Philharmonic and Royal Choral Society. For many years she has been principal soprano at Messrs. Beesey's Ballad concerts. She has made tours through Australia and the Continent. She was married to Alexander Crerar in Boston in 1894.

Florio, Caryl (Pen-name of William James Robjohn).

An Englishman, who has resided in America a number of years and who has been successful as actor, critic, player and accompanist, and who was almost wholly self-taught. He was born in Tavistock, Devon, and went to New York in 1857, and from 1858 to 1860 was the first boy soprano singer at Trinity Church in that city. Since then he has appeared on the stage and has acted as organist and choirmaster in various churches in New York, Baltimore and Asheville, N. C., and has conducted operatic performances at the Academy of Music, New York, and at Havana. Florio was musical director at Wells College, at the Baptist Female Institute at Indianapolis, and conducted the old vocal society, Amicitia Orchestra and Palestrina choir of New York, and from 1899 was director of the Choral Society at Asheville, N. C., and choirmaster of All Souls' Church at Biltmore, N. C. His works have nearly all appeared under his pen-name, Caryl Florio, and consist of three operettas, entitled Inferno; Les tours de Mercure; and Suzanne; two operas, Gulda, and Uncle Tom; cantatas, symphonies; overtures; piano concertos; four sonatas; madrigals; part-songs and songs; church services and anthems; Fairy Pictures, four piano duets.

Flotow (flō'-tō), Friedrich von. 1812-1883.

An operatic composer best remembered as the author of Martha. He was the son of a noble German who resided in Paris. When Flotow was fifteen he went to Paris to study under Reicha. His first operatic venture was Peter and Catherine, which was brought out at Hôtel Castellan about 1831. He next composed La Duchesse de Guise, which was founded on a Polish story, and produced for the benefit of the Polish exiles. Stradella was his first great success and was produced in 1837 at the Palais Royale. It is a melodious work, based upon the famous though mythical scene between the musical Stradella and the assassins who were paid to put him to death, but who were so charmed by his voice that they fled, leaving him to escape.

George P. Upton says of Stradella: "The opera is one of the most charming of Flotow's works, for its apt union of very melodious music with dramatic interest." It contains a beautiful serenade, a brilliant nocturne, and carnival chorus, and Stradella's lovely prayer to the Virgin in the last act is strikingly melodious. Stradella was succeeded by L'Aine en Peine, written for the Grand Opéra at Paris and there performed with great success. Both L'Aine and Stradella were translated into English, and the last-named work has been translated also into Italian. In Martha the composer produced a thoroughly international work, and its history is interesting. In 1843 Flotow joined two French composers, Burgmüller and Delderes, in writing the music of a ballet, which after being successfully produced at the Paris Grand Opéra was given in London. Flotow caused a libretto to be written on the same theme, and this, after setting it to music, was named Martha. It appeared at Vienna in 1847, was next produced at London in 1858 and was later heard all over the world. It has enjoyed a wide popularity. It is light though tuneful and belongs more to comic than to grand opera. It is still successful despite Fétis' gloomy prophecy that it would be only too soon forgotten. In it are fragments of very good music, and the composer further adorned it by interpolating the beautiful song, The Last Rose of Summer. Mme. Christine Nilsson made a great success in it, as did Mme. Patti. "The charm of this opera," says Upton, "is its tunefulness in music and its liveliness in action. Though not a grand opera, from the musical point of view, it is one of the most popular in the modern repertory and it has always retained its popularity, and its melodies, sung in every country of the civilized world by amateurs and professional artists, have not lost their charm." Beside the operas already mentioned, Flotow wrote other operas, including L'Ombre, Il Flor d'Harlem, Enchantress, Indra and eleven others. With the exception of his operatic works his compositions are little known, although he composed some incidental music to The Winter's Tale, several overtures, songs and chamber-music.

Fodor-Mainvielle, Josephine. 1793-

A celebrated singer; born in Paris; the daughter of a composer and vio-

linist, Joseph Fodor. She early showed a taste for music, playing the piano and harp when only eleven. She made her debut at the Imperial Theatre, St. Petersburg, in 1810, and when nineteen years old was married to M. Mainvielle, an actor at the Theatre Français. Shortly afterward she made her appearance as a singer a Stockholm and at Copenhagen. In 1814 she sang in Paris at the Opéra Comique, and afterwards succeeded Catalani in Italian Opera. She was introduced to the London public in 1816 at the King's Theatre, and the engagement was a successful one, Mme. Fodor-Mainvielle making her bow as Griselda in an opera of the same name. She appeared for three seasons at that theatre as prima donna, singing to great applause in The Marriage of Figaro, as Zerlina in Don Giovanni, and as Rosina in The Barber of Seville. She sang with great success in Venice also, was crowned and complimented by having a gold medal struck in her honor. Her greatest successes, however, were made in Italian Opera at Paris, where she achieved a series of triumphs lasting several years. Her voice was then of exceeding sweetness and faultless intonation and flexibility. It suddenly left her in Paris, while she was singing in Semiramide. After a sojourn in Italy for her health it returned, but was never again as beautiful and its charm was gone. Finally, Mme. Fodor-Mainvielle retired to Fontainbleau to pass her remaining years. Her last appearance was made at Bordeaux in 1833. In 1857 she published a work entitled Reflections on the Art of Singing. Her style is said to have served as a model for Sontag, and was held in the highest esteem by musicians of her time, Mendelssohn having a great admiration for her.

*** Foerster (fĕr-stĕr), Adolphe Martin. 1854-**

American composer of note, who was born in Pittsburg and has lived there most of his life. In Mr. Foerster's case talent and opportunity came together at birth. His father was a gifted portrait painter, who had studied in the art centers of Germany, and who recognized and cultivated his son's talent along musical lines. Young Foerster was given every advantage. His earliest instruction he received from his mother, an amateur

musician of much ability, and later he studied with Jean Manns of Pittsburg. He was next sent to Leipsic, and spent the years from 1872 to 1875 at the Conservatory there, studying piano under Coccius and Wenzel, singing under Grill and Adolph Schimon, and theory under E. F. Richter and Robert Papperitz. After he had finished his studies under these masters Mr. Foerster returned to the United States in 1875 and spent the next year in teaching at the Conservatory of Music at Fort Wayne, Ind., later returning to his native city, where he was conductor of the Symphonic Society, and, in 1883, director of the Musical Union and the Choral Society, which are no longer in existence. He has remained in that city ever since as teacher and composer and has been the instructor of many musicians, who have spread his reputation and influence throughout the country. He has also done an important work in the series of recitals he has given, bringing out many compositions of the highest grade. As a composer Mr. Foerster takes high rank, his works including orchestral and chamber-music, as well as works for solo instruments and voice. Among his more important works are the orchestral compositions, March-Fantasie, which was first given in Pittsburg under the composer's direction in 1879, and at Chicago under Fritz Scheel; Thusnelda, a symphonic poem for orchestra; The Falconer, a suite; a prelude to Goethe's Faust; a prize composition of the Art Society of Pittsburg in 1898; three dramatic arias, love song, Hero and Leander, and Verzweiflung, for soprano and orchestra; a symphonic poem, Sigrid; and the Dedication March, written for the inauguration of Carnegie Music Hall in 1895, in which the theme begins with the founder's initials, A. C., as a tribute to the great philanthropist. Mr. Foerster's orchestral works have been frequently played in public by noted orchestras under Theodore Thomas, Anton Seidl, Walter Damrosch, Frederick Stock, Arthur Claassen and Asgar Hamerick. His Thusnelda was given by the orchestras of Theodore Thomas and of Carl Schroeder in Germany and under the composer's direction in Boston in 1886. The Festival March was given at the May Festival in 1891, and in New York under Seidl. His quartet

(op. 21) and trio (op. 29) have been frequently performed in Europe and the United States. Other chamber works are still in manuscript. Foerster has published many other compositions for piano, voice, violin and cello, and also part-songs. There is a marked preponderance of songs that proclaim an exalted standard. L. C. Elson has said that they are the best short songs that have yet been written by an American. The influence of Robert Franz, the renowned German composer, is traceable in his early songs, but better still he influenced Foerster's art-life. The correspondence of nearly two decades was bound to be felt and resulted in an earnestness of purpose that bore good fruit. As a tribute of regard, Foerster inscribed the Set (op. 6) to Franz. Probably the loftiest ideals will be found in the sets Among Flowers; Greek Love Song; Album of Lyrics; Garland of Songs; and Six Songs. In single songs are Tristan and Iseult; Hero and Leander; Fair Rosalind; Love's Philosophy; Evening in Greece; the Daisy; Shepherd's Lament; and Little Wild Rose. Among his piano compositions are Valse Caprice; Eros; Lamentation and Exultation; and Homage to Rubinstein. He has also written the sacred song, The Messiah; Lord is King; and an Ave Maria. For the organ his In Memoriam, written in commemoration of his mother, is an important contribution.

Foerster (fĕr'-stĕr), Emanuel Aloys. 1748-1823.

His name is sometimes spelled Förster. He was born at Neurath, in Austrian Silesia. He was a German composer and writer, who composed much chamber-music, also works for the piano and voice, some of which have retained their popularity until the present day. He is also the author of Anleitung zum General-Bass, published at Leipsic. He was chiefly self-taught and became an exceedingly good teacher of theory from 1776 in Vienna, in which city his death occurred. Among Foerster's works are forty-eight violin quartets; quartets for strings alone and for piano and strings; piano sextets; and variations and sonatas for the piano. He first worked under his father as an accountant, and then served in the Prussian army before taking up music as a profession. He composed the variations in A on an air from Sarti's opera, I finti Eredi, which were long attributed to Mozart and were extremely popular. Foerster was highly esteemed by Beethoven and other musicians.

Foli, Signor (Allan James Foley). 1835-1899.

An Irish singer, whose real name was as above, who was born at Cahir, Tipperary, and who for many years was associated with Italian Opera and oratorio throughout Europe. He studied with Bisaccia, the elder, at Naples, and from 1862 to 1864 sang in opera at Turin, Milan, Modena and Paris with striking success. He appeared first in London in 1865, singing the role of St. Bris in Les Huguenots, was later popular at Covent Garden, Drury Lane and in other theatres, and was often heard in concert and oratorio, as well as in opera. Foli made his debut at Catania as Elmiro in Otello. He made his greatest successes in the roles of Mefisto in Faust, Oroe in Semiramide, Rodolpho in Sonnambula, and Bide the Bent in Lucia di Lammermoor. In oratorio he was heard in many of the more important festivals, and sang Jacob in Macfarren's production of Joseph at the Leeds Festival in 1877, and Herod in Berlioz's L'Enfance du Christ, under Hallé at Manchester in 1880. Foli was heard in all the principal American cities in 1878, in Mapleson's Company, with Arditi as conductor. He also appeared with success in Vienna, Moscow and St. Petersburg.

Folville (fôl-vē'-yŭ), Juliette (Eugenie Émilie). 1870-

A famous woman violinist and pianist, who was born at Liège, Belgium. She has had a most successful and brilliant career on the concert stage, and is besides a talented composer, teacher and conductor. Her father, a lawyer and brilliant amateur musician, was her instructor from 1874, when she was four years old, in piano and solfeggio. She received her first lessons on the violin from Malherbes in Liège, and also studied under O. Musin and César Thompson, making her debut at Liège as a concert violinist in 1879. The next year she began her career as a composer. She has given many concerts in

France and Belgium and frequently directs her own orchestral works. She has conducted every year for several years at a concert of ancient music at the Liège Conservatory and has given clavecin recitals as well. In January, 1898, Mlle. Folville was appointed professor of the piano at the Liège Conservatory. She has composed an opera, Atala, which was produced with success at Rouen in 1893; a march, parts of a symphony; a violin sonata; two sonatas for piano; three orchestral suites; a violin concerto; berceuse for violin; Suite Poétique for violin; Eva, a dramatic scene for soprano choir with piano; numerous pieces for the organ; much piano-music and many songs.

*** Foote, Arthur William. 1853-**

Eminent American composer, born at Salem, Massachusetts, of English descent. He received some lessons in piano when a boy, and was in his early teens a student of harmony at the New England Conservatory of Music under Stephen A. Emery. At fourteen he composed a new setting for the first chorus of Mendelssohn's Elijah, a work he greatly admired. During a course at Harvard University, from which he was graduated in 1874, his musical study was suspended, although he was active there as leader of the Glee Club and as musical chorister on Class Day. After graduation he renewed his music with more serious purpose, working at counterpoint, canon, fugue and composition under John K. Paine, then connected with the University, although there was no musical professorship in Harvard at that time. In 1875 Foote received his degree of A. M. for this special work. His translation of Richter's treatise on fugue, published at that time, was used for a text-book at Harvard. He also studied organ and piano under the well-known instructor, B. J. Lang, and began teaching the latter instrument in Boston the following year. In 1878 he became organist of the First Unitarian Church in Boston, in which position he still remains, having played there nearly thirty years. Between 1880 and 1895 he gave many chamber concerts and recitals in Boston, and has also given a number of organ recitals. He is president of the Cecilia Society, a mixed chorus in Boston, and a member of the American Guild of Organists; for a number of years he represented the musical department on the visiting committee of Harvard, and since 1880 has been a member and officer of the Harvard Musical Association. In that year he was married to Kate G. Knowlton, and has resided at Dedham, Mass., for the last ten years.

Although Foote's musical education was obtained entirely in this country, his compositions follow classical outlines, and he stands in the front rank of American composers. The influence of his two years' leadership of the Harvard Glee Club is seen in the ease with which he handles male choruses, the prevalence of these among his choral works, and his tendency to confine his compositions to the circumscribed compass and close harmonies suited to vocal music. Naturally enough, he has written numerous songs, and a large proportion of these are settings of verses from Shakespeare and other old English poets — Suckling, Sidney, Herrick, etc. Instances of these are When Icicles Hang by the Wall; and It Was a Lover and His Lass, the light, gay words combined with a quaint minor tune which begins somberly. Other examples of delicately humorous song-settings are The Road to Kew; Ho! Pretty Page; and When You Become a Nun, Dear. The Irish Folk-Song, and I'm Wearing Awa', have become popular through the appeal of their pathos. Still others that are well known are The Eden Rose; A Song of Four Seasons; In Picarore; and Bisesa's Song. The solos number about sixty in all, beside vocal duets and quartets. Two suites, one in D minor and one in C minor, stand at the head of his piano compositions; the former, especially, has been highly praised, and comprises a prelude, fugue, romance and capriccio. Foote himself considers the five poems after Omar Khayyam next in importance. Beside these there are a number of smaller works for piano, making thirty in all, and including studies for piano pedal; an Etude Album; Additions to Buttshardt's Method of Pianoforte Technique; transcriptions of a sarabande and courante of J. S. Bach; and a dozen pieces, largely in the old classical forms. Hughes speaks of two gavottes as "the best since Bach — academic without being dry . . .

I know of no modern composer who has come nearer relighting the fires that beam in the old gavottes and fugues and preludes." Foote's chamber-music includes a quintet for piano and strings, with an intermezzo strongly suggestive of Scotch folk-song, which, as well as one of the two quartets for strings alone, has been given by the Kneisel Quartet and other organizations of stringed instruments with much success. For piano and strings there are also a quartet and two trios; for violin and piano a sonata which has won favor in England; and also three characteristic pieces, Morning Song, Menuetto Serioso, and Romanza.

The list of his orchestral works contains an overture, In the Mountains, which has been played frequently by the Boston Symphony Orchestra, and also by other orchestras; the suite in D minor for full orchestra is another favorite of the Boston Symphony Orchestra, and is considered one of the best of its kind; two smaller suites and a serenade are for string orchestra, and the symphonic poem, Francesca da Rimini, in the form of a prologue to Dante's story, is considered by some judges the greatest of all his works. These have been performed repeatedly by the orchestras of New York and Chicago, as well as of Boston, which has given Foote's works an equal showing with those of MacDowell, and second only to those of Chadwick and Paine. For the organ there is a suite in D and a number of shorter pieces. His sacred music includes a Te Deum in B flat and a Te Deum and Jubilate in E flat. Foote's secular choral works comprise Wreck of the Hesperus, for mixed voices, solos and orchestra; The Farewell of Hiawatha, for male chorus, barytone solo and orchestra; If Doughty Deeds my Lady Please; Into the Silent Land, for either male or female voices; The Skeleton in Armor; Lygeia, a cantata for women's voices; a motet for mixed chorus, Mortal Life is Full of Battle, which has been sung by the foremost choral societies in this country, and is classed by Elson among Foote's larger works of special power. The same appreciative critic estimates him as a "conservative and classical composer, who never has written anything trivial or unworthy." W. S. B. Mathews has paid Foote a high compliment, reaching beyond and above his musical ability alone, in the words, "He fills in every way an honorable position in art and life. He is one of the men who lend distinction to the musical profession."

Ford, Ernest A. C. 1858-

English conductor and composer, born at Warminster, Wilts, according to Grove, and in London according to other authorities. He is of Celtic descent. Ford became a chorister in Salisbury Cathedral when very young, singing there from 1868 until 1873. He studied at the Royal Academy of Music, being a pupil of Sir Arthur Sullivan in composition, of Harold Thomas in piano, and of Dr. Steggall in organ. In 1875 Ford won the Sir John Goss Scholarship at the Royal Academy. Ford was conductor of the Trafalgar, now the Duke of York's Theatre, and the comic opera, The Wedding Eve, was revised and the two acts entirely re-written by him when produced under his direction at that playhouse. In 1897 the Royal Amateur Orchestral Society of London elected him conductor, a post he still holds. Ford was chosen by Sir Arthur Sullivan to conduct Ivanhoe on its first production in 1891; he was also director of the opera class at the Guildhall School of Music, and for a good many years his services have been in demand at nearly all the prominent London churches, among them Westminster Abbey and St. Paul's Cathedral. He has acted as accompanist at the Saturday Popular concerts in London, and in 1887 he visited the United States. His works consist of the operas, Daniel O'Rourke, and Jean; the comic opera, Jane Annie, with the book by J. M. Barrie and Dr. Conan Doyle, produced at the Savoy Theatre, London, with moderate success in 1893; a cantata for female voices, The Eve of the Festa; a motet, Domine Deus, with English words, performed at the two hundred and fiftieth anniversary of Harvard University; the ballets, La Frolique, Brighton Pier, Faust, and La Danse, written for the Empire Theatre, London, of which Mr. Ford is the present conductor. He has also composed musical settings for a number of Shelley's poems; has written numerous songs and duets; the music to the ballets produced at the Empire Theatre; and much sacred music. His

orchestra works are numerous, and he has composed a Scène Bacchanale produced by Robert Newman at the Queen's Hall in 1897. Mr. Ford was elected a fellow of the Royal Academy of Music in 1899.

Forkel, Johann Nikolaus. 1749-1818.

German writer and theorist, and also a skilful organist and harpist, who was born near Coburg and pursued his musical studies at Göttingen University. He was organist at the University church and later a doctor of philosophy and director of music there for many years, having been appointed to the post in 1778. While acting in that capacity, from 1779 to 1815, he conducted the weekly concerts of the Akademie. Forkel's theoretical works are of great value and his knowledge of musical literature was extensive. He was likewise an excellent pianist of the school of Bach, and composed numerous pieces of vocal and instrumental music. His transcriptions in modern notation of a number of ancient masterpieces, including masses of Okeghem, Josquin de Pres and others, were engraved and a proof taken, but the French invaders melted down the plates for cannon balls in 1806. The corrected proof sheets are now in the Berlin Library, and that institution likewise contains in manuscript Forkel's oratorio, Hiskias; two cantatas; symphonies; choruses; clavier concertos and variations for the harpsichord. Forkel wrote a work on the History of the Literature of Music, which is highly valuable to the student of music. It was published at Leipsic in 1792 and contains a valuable bibliography of musical writings up to about the end of the Seventeenth Century. He also wrote the first life of Bach, with a critical view of his compositions. This was published in 1820. Forkel's General History of Music in two volumes, published at Leipsic, 1788-1801, is his most celebrated work and contains a history of ancient as well as modern music. He wrote also a history of Italian Opera, with notes, which was published at Leipsic in 1789.

Formes, Karl Johann. 1816-1889.

One of the most renowned bassos of his time; was the son of a sexton at Mühlheim-on-the-Rhine. He gained the greater part of his musical education by singing in the church choir of his native town. The attention of the musical public was first directed to the young singer when he appeared for the benefit of the Cathedral fund at Cologne in 1841. The next year he made his debut in opera, his success leading to an engagement for three years. He sang in Vienna, and in 1849 appeared in London with a German company, assuming the part of Sarastro in The Magic Flute at the Drury Lane Theatre. The following year Formes appeared with the Italian Opera at Covent Garden, as Caspar in Der Freischütz, and sang there every season for fifteen years. He was also heard in Berlin and at the Philharmonic concerts in London. Formes' voice was one of the most beautiful ever heard, of wide compass, and wonderful quality and depth, and added to these attractions he had an exceptionally fine stage presence, an attractive personality and marked ability as an actor. He passed a goodly portion of his life in Russia and Spain, and in 1857 visited the United States, singing in most of the large cities. He led a wandering life, and seldom stayed long in one place. He was a very old man when he married, nearly seventy-two, and he took for his wife one of his pupils. They settled in San Francisco, where Formes sang in concert and taught music. He remained strong and active to the day of his death. He composed several pieces for the piano and organ, among others The Mill Wheel, a version of an old German folk-song, which is perhaps the best known of his compositions.

Forster (fôr-shtĕr), Georg. 1514-1568.

He was born in Amberg, Germany, and was a physician by profession, but became interested in music and attained to a high place as a musician and editor of a large and valuable collection of German folk-songs. In 1534 he entered the University of Wittenberg, where he graduated as a physician, going to Amberg to practice, then to Würzburg and later, having been appointed to the post by the Duke of Bavaria, to Heidelberg, as physician and surgeon. He also went through the French campaigns. About 1544 Dr. Forster settled in Nuremberg, where he died. He rendered a distinct service to music by his collections of songs, which were ar

ranged for four voices and which appeared in five parts at Nuremberg from 1539 to 1556. In these were represented the most important composers of the day, and of the three hundred and eighty songs contained in it Forster contributed thirty-seven. The second part which contained psalms included Josquin de Pres' "Qui Habitat" for twenty-four voices and a Deo Gratias, generally attributed to Okeghem. The work was reprinted in score by Eitner in 1904. Forster also edited two volumes of sacred works in 1540 and 1542.

Forster, William sr. 1739-1808.

Eminent English violin-maker, who was born at Brampton, Cumberland, and went to London when twenty years of age, being then a cattle drover and undergoing many hardships and privations. He was finally hired by a music-seller named Beck, of Tower Hill, London, and in a few years went into business for himself (about 1781). He gained a great reputation for his instruments, which were of superior make. He is said to have copied Stainer and Amati, and attained high excellence. His double-basses, of which he made only a few, are very valuable and his cellos are ranked among the best. He later added to his business that of music publisher and in 1781 published in agreement with Joseph Haydn a number of that composer's works. Later he moved to the Strand, where his business grew and he became ultimately wealthy. He died in London at the house of his son, who followed in his father's steps as a maker of famous instruments.

Forster, William jr. 1764-1824.

He was a son of William Forster, sr., and is usually known as Royal Forster because of the fact that his title was "Music-seller to the Prince of Wales and the Duke of Cumberland." He followed his father as a maker of violins, and some of his instruments are of a high order of merit. The Forsters both obtained in their instruments a stronger and more penetrating tone than that possessed by others and they were highly favored by Robert Lindley, the famous violinist, and his school. William Forster, jr. died in London. He left two sons, one of whom, Simon, carried on the business founded by his grandfather, and wrote a history of the violin, jointly with W. Sandys.

Foster, Muriel. 1877-

Prominent English vocalist, a niece of the late Birket Foster, the artist, and a cousin of Myles Birket Foster, the composer and organist. She was born in Sunderland, and pursued her musical studies under Anna Williams at the Royal College of Music, London, gaining a scholarship in 1897. Her debut was made in oratorio, at Bradford, in 'King Saul, since when she has sung at most of the English and Welsh Festivals, has been heard in concert in London, in Russia, Holland, Germany and in America, being received everywhere with enthusiasm. In 1900, Miss Foster was made an Associate of the Royal College of Music and the same year sang by special command before the late Queen Victoria. The following year she made a tour of Canada with Mme. Albani, sang at the Lower Rhine Festival in 1902, at the Worcester Festival the same year, and before King Edward VII. and Queen Alexandra. Probably Miss Foster's most successful appearance was at the production of Elgar's Gerontius at the Roman Catholic Cathedral of Westminster. In London she is extremely popular in concert and has been heard in the Bach Choir, the Royal Choral Society, London Symphony and Ballad concerts and the Popular concerts. She appeared in the United States in 1905 and sang in Chicago with the Theodore Thomas Orchestra. She has a magnificent voice, which is a rich, deep, perfectly-schooled contralto, used with finished art. She is besides strikingly beautiful in face and figure.

Foster, Myles Birket. 1851-

English organist and composer, born in London, the eldest son of Birket Foster, the noted artist, and a cousin of Muriel Foster, the vocalist. His family, being Quaker, discouraged his interest in music, and placed him in the office of a stockbroker, but he left it in 1871 and studied for his favorite profession, first under Hamilton Clarke, and later in composition under Sullivan and Prout and the piano under Westlake. He held the position of organist of the Foundling Hospital from 1880 to 1892, and up to 1900 was musical editor to Messrs. Boosey, London.

He was elected an associate of the Philharmonic Society in 1880, associate of the Royal Academy of Music in 1895, and later a fellow of the same institution. As traveling examiner for Trinity College he visited Australia and New Zealand in 1895. He was also organist at His Majesty's Theatre. He has written a number of musical works of merit, many of them being in manuscript. Among them are cantatas for children, including Cinderella and Beauty and the Beast; an evening service for male voices; a communion service; six two-part songs; a symphony in F sharp minor, entitled Isle of Arran; overtures; string quartets; and about forty anthems. He has contributed articles on musical subjects to several magazines and is the author of Anthems and Anthem Composers, issued in 1901.

Foster, Stephen Collins. 1826-1864.

One of America's most noted songwriters, chiefly remembered as the author of Old Folks at Home, better known as The Suwanee River, and My Old Kentucky Home. Foster was born at Lawrenceville, now a part of Pittsburg, Pa., and was the son of one of the oldest settlers of western Pennsylvania, a prosperous merchant and one time mayor of Pittsburg. Young Foster began his education at an academy in Allegheny, and also studied at Jefferson College, Canonsburg, and after finishing school became a bookkeeper for a brother in Cincinnati, spending all of his leisure moments in studying French, German, drawing and painting. He early in life showed a talent for music, playing the flageolet, flute and piano, while very young. He had a good singing voice, although not an especially strong one. He was urged to study music seriously, but hesitated on the ground that it would destroy his originality. Later in life he came to regret this and then spent much time studying the great masters. Foster's first composition, a waltz, arranged for four flutes, was written while he was at school, and was so well-received that it spurred him to greater efforts. He shortly afterwards began to write songs, most of them being submitted to Henry Kleber, a musician of his native city. for criticism. His first published song, Open Thy Lattice, Love, appeared in 1842, and was one of the few whose words were not his own. Later he submitted his song, O Susanna, to a minstrel troupe which visited Pittsburg; it was accepted and sung with success and immediately became the vogue. Foster married in 1854, but six years later left his wife, and went to live in New York City, where he kept a small grocery, and where the best years of his life were dissipated in drink and folly. Some of his songs, written amid the most uncongenial surroundings, yet beautiful and full of melody, he was obliged to sell for the merest pittance. The publishers, knowing his need gave him little or nothing for them. He was preyed upon by so-called friends, who knew his frank, generous, unresisting nature, and used it to further their own aims. He died at Bellevue Hospital, New York, in abject poverty, the victim of his dissolute habits. Foster's place among American songwriters is a unique one and his lyrics are unlike anything produced before or since his time. They have a charm and an appeal that has made them more enduring than many that have more real musical merit. He occupies a niche of his own as a composer; his compositions appealing directly to the heart. No songs have become so widely known. His Old Folks at Home has sold to the extent of hundreds of thousands of copies. Its history is interesting. It was written at Foster's Allegheny home in 1851, after his return from a prolonged visit, and was first published under the name of Edwin P. Christy, of Christy's Minstrels, who had bought the song on condition that he be allowed to claim the authorship of it. Like most of his other songs, the sum that Foster received for it was very small. For many years its real author was not known, and it is only in recent years that Foster's name has appeared in connection with it.

For many of his songs, which had an enormous success, previous to, during and after the Civil War, he wrote the words as well as the music. Among his most popular lyrics were Marsa's in the Cold, Cold Ground; Old Dog Tray; Come Where My Love Lies Dreaming, a song for four voices; Ellen Bayne, which by some is said to have provided the theme for John Brown's Body; and many others. Says L. C. Elson: "Foster was like

Robert Burns, a man who sang the purest poetry of humble life." He received the inspiration for many of his negro songs in the humble cabins of the darkies, and wove into his music many of the melodies which he heard in such places. Some one hundred and seventy-five songs are credited to him. His life was strangely like that of the Scotch poet, in that he was of an irresponsible, pleasure-loving nature, too fond of drink, yet of a lovable disposition, and unusually gifted. And like the American poet, Poe, Foster's career was unfortunate and his talents unappreciated until long after his death.

Franc, Guillaume. 1520-1570.

A French composer, whose name is sometimes spelled Le Franc. Was born at Rouen, and was a musician at Geneva. His name is scarcely known among musicians of the present day, except as one of the original composers of the tunes of the French version of psalms by Marot, fifty in number and first printed at Strasburg in 1545, and afterwards set in parts, with several others by Bourgeois and Goudimel. It is known that he was a noted composer of church music and the reputed author of the French psalm tune, but these seems to be some doubt as to his connection with the psalter.

Guillaume Franc was a son of Pierre Franc of Rouen, and is believed to have been one of the French Protestants who fled to Geneva as a refuge from persecution at the time of the Reformation. He established in that city a school of music and in 1542 became master of the children, and a singer at St. Peter's. He is believed to have left Geneva in 1545 and to have joined the choir of the cathedral at Lausanne, remaining there until his death. For a long time Franc's name was chiefly known in connection with the psalter published at Geneva by Calvin for the use of the reformed churches, the first edition of which appeared in 1542. He was generally believed to have been the musical editor, but recent researches show this claim to have been without foundation. Franc did compile a psalter, for he obtained a license in Geneva in 1552 to print one. No copy of this book exists, if it was ever printed, but the license shows that it consisted of the psalms

of Marot, with their original melodies and the thirty-four psalms translated by Beza in 1551, to which Franc had adapted melodies of his own. His work, by some authorities, is said to have been printed at Lausanne, three years after the completion of the Genevan psalter (1565) and in its preface Franc is said to have declared that he had not attempted to compete with the "very commendable work brought out at Geneva," but that his object was merely to fit each psalm with its proper tune and avoid confusion. He supplied new tunes to some of the psalms and adapted or composed twenty-seven melodies of his own to the psalms left without music in the Geneva psalter of 1562. This psalter was, not long afterwards, entirely supplanted by that of Bourgeois.

Franchetti (fräṅ-kĕt'-tē), Alberto. 1860-

He is generally admitted to be the most talented as well as the most thoroughly trained musician of the modern Italian composers. He was born in Turin of wealthy parents. In 1880 young Franchetti entered the Munich Conservatory, and for three years studied composition and counterpoint there with Rheinberger. Later at Venice, where his family moved, he was a pupil of M Coccon and of Magi He also studied at the Royal Conservatory at Dresden with Draeseke. In 1884 he received his diploma in composition for a symphony in E minor, which was later heard in several of the leading cities of Germany. After finishing his studies, Franchetti devoted himself exclusively to composition. His works are all highly spoken of by musicians, some critics having called him the Meyerbeer of Italy, claiming to have found many points of resemblance between him and the composer of Les Huguenots. Attention was first called to the work of Franchetti by the production of his dramatic legend, Asrael, which aroused the keenest interest in him as a composer. It was first produced at Reggio d'Emilia, Italy, in 1888, also at Hamburg, and elsewhere in Germany the same year. Then came Zoroaster and other operas, all of which had more than an ordinary success. Among them is Cristoforo Colombo, written for the city of Genoa on the occasion of the

fourth centenary of the discovery of the new world celebrated in that city, October, 1892. This opera has enjoyed a wide popularity, particularly in Genoa, and has been heard in most of the large cities of Italy. By some it is considered Franchetti's masterpiece. It has been under consideration by Heinrich Conried for production at the Metropolitan Opera House, New York. Among the composer's other operas, Fior d'Alpe was given at Milan in 1894, and in 1897 his comic opera, Il signor di Pourceaugnac, was produced in the same city. His opera, Germania, was first produced at La Scala, Milan, in 1902 and met with instant success, being given afterwards at Florence, Venice and Rome. The libretto was written by the well-known poet, Luigi Illica, and the theme as the name suggests is essentially Teutonic. The music is modern in character and the orchestration rich. After its production, Franchetti wrote an opera based on the Greek tragedy of Œdipus, entitled The Legend of King Œdipus, but it was laid aside while he devoted himself to his musical setting of D'Annunzio's La Figlia di Jorio, which has been given in all parts of Italy and in 1905 at the open-air theatre at Bologna. His other compositions include choruses for four voices; chamber-music; hymn for voices and orchestra; setting of a poem written on the occasion of the eighth centenary of study in Bologna, and a symphonic poem, Lorelei. His symphony in A minor has been highly praised, but it is Franchetti's operas which have made him known to the musical world. He has the advantage of great wealth, which has enabled him to produce his works at no matter what cost. He is an eccentric man, having no regular place of abode, but preferring to travel from place to place as his fancy dictates. He is careless to the degree of untidiness about his dress and exceedingly absent-minded. He is an indefatigable worker and apparently lives for his art alone. His music is not profoundly emotional, but his workmanship is sound and scholarly and he is generally regarded as a musician from whom much may be expected in the future. Franchetti is one of the few modern musicians who owe little or nothing to the influence of Wagner.

Franchomme (frän-shŭm), Auguste Joseph. 1808-1884.

Distinguished cellist and a composer of considerable ability for his instrument, who was born at Lille, France, and studied first under a player named Mas. In 1825 Franchomme became a pupil of Levasseur and Norblin at the Paris Conservatory, and received in 1826 the first prize of the cello class. A year later he appeared as a cellist in the orchestra of the Ambigu Comique, at the Theatre Italien and at the Opéra the same year. With D. Alard and Charles Hallé, he established chamber-music soirées in Paris. Franchomme was an intimate friend of Chopin and was with him when he died. He published, with the great Polish composer, a duo on airs from Robert le Diable, another with Bertini and a third with Osborne. In 1846 he received the appointment of violoncello teacher at the Conservatory. After Duport's death Franchomme bought his Stradivarius cello, said to be the finest in the world, and purchased for the sum of 25,000 francs. He traveled very little, the only journey he ever took out of his own country being to England in 1856, when he played at the Musical Union, London. Franchomme's prinicpal works consist of potpourris; a concerto; variations; and adagios, which are highly praised by all musicians.

Franck (fränk), César Auguste. 1822-1890.

Eminent Belgian composer and organist, who has been spoken of as "the saint of French music." César Franck was born at Liège, but though born in Belgium is reckoned among the composers of France, where he lived and worked so long. His first musical instruction was received at the Liège Conservatory, and he continued his studies at the Paris Conservatory, then under the direction of Cherubini. While there he won prizes in counterpoint and fugue in Leborne's class, and also studied piano, winning first prize for piano in 1838 and second prize for composition the next year. Zimmermann was his piano teacher and Benoist was his organ instructor. He succeeded the last named, in 1872, as professor of the organ class at the Conservatory and organist at the Church of Ste. Clotilde. For thirty-two years, from 1858 until his

death in 1890, Franck was organist at this church, where his playing inspired all who heard him, yet so modest and retiring was he, that he remained personally very inconspicuous, and was practically ignored during his lifetime, living in the city, but not of it. He early became a teacher and held to that profession throughout his life. He had many famous pupils, some of whom are now the leaders of the younger French School. By his deeply religious life, his lofty purpose and high ideals, combined with a rare intellect, he turned the thoughts of the men whom he instructed into serious channels. His most famous pupils are Vincent D'Indy, the late Ernest Chausson, Emanuel Chabrier, Guy de Ropartz and Pierre de Bréville. He also influenced other musicians to a large degree, including Gabriel U. Faure, the present head of the Paris Conservatory, Paul Dukas, and Alexandre Guilmant, the celebrated organist. Franck's career was not a brilliant one, but he was an indefatigable worker, who at fifteen years of age had practically finished his studies and who from then on practically devoted his life to his art, caring for nothing outside of it, and living in a little world of his own. His life throughout was regular and tranquil. As a teacher he was painstaking, giving all his life, from eight to ten lessons a day. At six in the morning he began composing, which was to him a recreation, and after a light meal would go out to give lessons, working hard all day. He would then spend his evenings giving correspondence lessons to his pupils in the provinces and perhaps playing some of his choral compositions for his evening students. After a short stay in Belgium Franck went to Paris, remaining there, until his death, as a teacher and organist. To throw light upon his music it is necessary to dwell upon his habits and character, because his life was full of religious fervor and emotion and the deep mysticism, which has caused him to be compared to his countryman, Maurice Maeterlinck, the poet and dramatist. By his pupils he was called "Pater Seraphicus," and "Père Franck," and they all adored him. Says Vincent D'Indy, his pupil, writing of him: "The foundation of his character was goodness, calm and serene goodness.

He had high ideals and lived up to them." He never sought honors or distinctions, but worked hard and long to give of the best that was in him. Franck's genius as a composer matured late, for early in life he did little beyond writing a mass and some trios. His first great work was Ruth, which is described as a biblical eclogue and which won its composer much fame. Ruth was composed and performed at the Conservatory about 1846, and was not given again for twenty years. Ferme, an opera, was written in 1848, but was a failure, and from that time Franck devoted himself to music of a sacred nature and largely for the organ. In 1872 he wrote the oratorio, The Redemption, and in 1881 Rebekah, a biblical idyl. Les Éolides, his earliest composition for the organ, was brought out in 1877, when he was fifty-five. Les Béatitudes, begun in 1870, by many considered to be his masterpiece, was not finished until 1880. In 1889 as a splendid climax came his great D minor symphony, and in the last twenty-five years of his life were written the prelude, choral and fugue; aria; three chorals for organ; violin sonata; quartet and quintet and a set of symphonic variations for orchestra. Les Béatitudes, a musical paraphrase of the Sermon on the Mount, has been called by musicians a work "where the severity of the oratorio form is tempered by the tenderest inspiration." Its keynote is the eternal conflict between good and evil. It was not brought out until 1893, three years after the composer's death, and was then given at the Concerts du Chatelet under Colonne. Franck worked upon this composition for ten years, and musicians throughout the world have deplored the fact that he should have died without hearing a performance of the great work. In his symphonic poems Franck wrote several highly interesting examples of descriptive or program music, among the finest modern works of their kind. His Redemption in two parts and an intermezzo is a veritable musical poem. His organ chorals, written in the form created by Bach, are by most musicians considered his best works. Of his many symphonic poems there are worthy of mention Psyche; Les Éolides, which was performed at the Concerts du Chatelet in 1890; Les Djinns and Le Chas-

seur Maudit. Franck wrote one great opera, Hulda, which deals with a Viking story. Another opera, Ghiselle, or Ghisele, was not finished by the composer, but was completed after his death by his pupils. Both this opera and Hulda have been performed at Monte Carlo since his death. Franck was a wonderful executant on the organ, was greatly attached to the instrument and his interpretations were in the true ecclesiastical spirit. He was seldom heard in public recitals, but at the Paris Exposition in 1878 he appeared with other organists in an exhibition on the grand organ at the Trocadero. For the organ he wrote fifty-nine pieces, which were published posthumously in 1892, under the title L'Organiste. In the realm of sacred music Franck composed masses, motets, offertories and pieces for the harmonium. He also wrote considerable chamber-music, most of it strikingly effective, and that he could unbend and write other than sacred compositions is shown in his Le Mariage des Roses, a dainty little love-song, as well as in his beautiful part-songs for female voices. His music was, however, for the most part too high class to ever attain to any degree of popularity. All are agreed that he will never be a popular composer because he was too thoughtful, too subtle and not sufficiently dramatic. Saint-Saëns, his distinguished contemporary, once described his music as "cathedralesque" and "in listening to it one can almost see the pillars and arches, the candle light and the bowed devotees at prayer." Although fame was so long denied him, Franck now ranks among the great composers of his time, and has received at last a portion of the recognition that should have been his during his life-time. He is held in high honor by the younger French School, of which he may be justly called the founder. Its members are promulgating his theories and striving to follow where he led, into paths of true art. In personal appearance Franck was plain. His face was rugged and he wore ugly gray whiskers, yet many saw in his expression a resemblance to Beethoven, especially about his forehead and his finely developed brow, kindly contemplative expression and full, well-cut mouth. César Franck died at Paris, in 1890,

in the fulness of his powers. His obsequies were simple, only his loved pupils and a few friends following his body to its last resting place in a Paris cemetery.

Franck (fränk), Melchior. 1580-1639.

Prolific church composer, who was born in Zittau, lived in Nuremberg about 1600 and became chapelmaster to the Duke of Coburg in 1603. Forty-four works are credited to him by Gerber. His compositions were embellished in the Italian style and he was one of the first composers to make the instrumental accompaniment more independent, a point which was generally neglected by the composers of his day. Some of Franck's chorals are still heard. He wrote a vast amount of sacred music, chiefly psalms, the words to which were mostly in Latin. They appeared in various German cities between the years 1600 and 1636. A dissertation on the composer by Aloys Obrist was published in 1892.

Franco of Cologne.

Belgian theorist, who flourished during the Eleventh Century, and who is usually credited with having been the first to collect and systematize the laws of measure. Although a great uncertainty prevails as to the time Franco lived, the place of his birth and his position in the musical world, his writings are the earliest known, in which the subject of notation is treated. Naumann in his History of Music, says: "We are indebted for the oldest and most trustworthy information extant on the subject of notation and descant to Franco of Cologne. The exact period at which this learned master lived is not known, but most probably it was during the Twelfth and the early part of the Thirteenth Century. It is curious that even up to a very recent date the personality of Franco was surrounded with much mystery. It is owing to the researches of the distinguished Belgian musical historian, Coussemaker, that we are in possession of more positive information regarding him." It was Coussemaker who proved the existence of another Franco, Franco of Paris, who had been confounded with Franco of Cologne down to present times. The researches of Coussemaker set at rest any doubt that existed regarding the

personality of Franco of Cologne. Franco according to this authority advocated the adoption of the mensural song, which he improved greatly. He also originated the uneven tempo or triple time, and his labors in the diffusion of a knowledge of musical harmony were of the greatest value. He gave the name to the new notation which is spoken of as the Franconian system. Franco is believed to have pursued his studies under Adelman at Liège. Riemann agrees with Coussemaker that there were two Francos, and that Franco of Paris was older than Franco of Cologne with whom he is so often confounded. Both acted as chapelmaster at Notre Dame, Paris. Moore's Encyclopedia of Music is authority for the statement that Franco of Cologne was a monk of the Eleventh Century and that he was the next after Guido to improve descant, and the first to write descants to secular airs, called roundelays. He wrote Ars cantus mensurabilis and Compendium de Discantu.

Frank, Ernst. 1847-1889.

Dramatic and vocal composer and excellent conductor, who was born in Munich and became a pupil of Mortier de Fontaine in piano and of Franz Lachner in composition at the Munich Conservatory. He became Court organist and chapelmaster at the Royal Opera and, in 1858, chapelmaster at Würzburg. Later he held many important posts in various European cities, was made chorusmaster at the opera, Vienna and afterward conducted the singing society there. He was Court chapelmaster at Mannheim from 1872 to 1877, then was appointed first chapelmaster at the theatre at Frankfort and in 1879 was called to Hanover as von Bülow's successor. Frank became insane in 1887 and was sent to an asylum, where he died two years later. While at Mannheim, as chapelmaster, Frank befriended Hermann Goetz, then an unknown composer, who timidly brought Frank his opera, based on Shakespeare's Taming of the Shrew, for criticism. Frank had it produced under his direction in 1874 and thereby earned the gratitude of the musical world. Goetz's second work, Francesca di Rimini, was finished by Frank and produced at Mannheim, in 1877, after the death of

Goetz. Frank wrote several operas of more than usual merit, among them Adam de la Halle; Hero; and Der Sturm, in three acts after Shakespeare's Tempest. He translated into German, the two operas, Veiled Prophet and Savonarola, and also wrote songs and choruses. His songs are especially charming. Frank worked all his life unceasingly, produced and revived many operas of note, but as a composer failed to reach a very great height.

Franz (fränts), Robert. 1815-1892.

One of the great triumvirate of song composers, the other two being Robert Schumann and Franz Schubert. Franz was born in Halle, Germany, his real name being Robert Franz Knauth, but he dropped his surname, using his middle name instead because it was more euphonious. By a strange coincidence he thus bore the first names of the other two great song-writers, Robert Schumann and Franz Schubert. Franz's father, a burgher of Halle, delighted in music of a sacred nature and used to sing chorales every evening to the boy's great delight. As a youth he was devoted to music, studying the great masters and learning the mysteries of harmony and counterpoint, but his father opposed his taking up a musical career. His mother encouraged him in his resolve, however, and at twenty he went to Dessau, where he studied the organ, piano, theory and counterpoint under Frederick Schneider. While a student in Dessau young Franz familiarized himself with the works of Bach, Handel and Schubert, being especially fond of the compositions of the latter. On his return to his native town in 1837, Franz devoted all his spare time to composition, but none of his work satisfied him and he destroyed much of it, and declined to publish others until he had gone over them again and again, polishing and improving them. For six years he plodded along, writing and destroying and working indefatigably at the compositions of the Italian and German composers. In 1843 he published twelve songs from his manuscript, having first sent them for criticism to Schumann. Through the influence of the latter they were published and received instant recognition, and were praised by Liszt and other musicians. This was his first work.

In the set were The Lotus Flower (Lotusblume); O Wert Thou in the Cauld Blast; and a charming slumber song. Schumann, discerning genius, not only encouraged the young musician, but at once wrote to various periodicals, praising Franz. His belief in Franz's talent was shared by Mendelssohn, Liszt and Gade, the Norwegian composer. Franz was shortly afterward made director of the Singing Academy at Halle and appointed organist and musical director of the University, receiving the title of königlicher musikdirektor. Here he lived in retirement almost all his life. He was of a modest nature, and his life throughout was one of unselfish devotion to his ideals. His reputation was not of rapid growth, and he lived so quietly that strangers coming to Halle had difficulty in finding his residence.

Franz married Marie Hinrichs, a musician who had written several creditable compositions, and their life together was a happy and placid one. Shortly after his marriage, about 1868, while standing in the railway station, the shriek of a locomotive caused him to lose his hearing, and he was thereby deprived of his directorship at the University, and became very poor. He was deaf for twenty-five years and besides suffered the partial paralysis of both hands, being unable to write or play. He was almost completely ignored by his countrymen, whose music he had done so much to enrich. He declared once to an American who had sought him out, that his best praise and encouragement had come from America and added: "Germany ignores her composers till they are dead, then erects statues to their memory." He was not, however, to endure the pangs of poverty long, for, when his deafness became permanent, a number of his friends rallied to his aid. Liszt, assisted by Joachim and others, organized the Franz concerts in 1872, and through the proceeds (about $25,000), and similar sums raised by Otto Dresel, Franz's friend and coworker in Boston, the musician was enabled to pass his last days in comparative comfort. In 1867 he had received a small pension for his editing of the works of Bach, and this with the proceeds of the concerts kept him till his death. He died in the city where he was born and where

he lived his quiet, serene and beautiful life. A monument to the memory of Robert Franz was erected by the people of Halle in 1903, in a public square, where a monument to Handel also stands.

Franz was an artist in detail and he slighted nothing but worked painstakingly and earnestly, satisfied with nothing but the best. In the words of another musician, "He remained a musical Meissonier to his death." One of the tasks which he set himself was to fill out the skeleton scores of the old masters' works with additional accompaniments. These were incomplete and in places little more than sketches. His work in this field alone would entitle him to the lasting gratitude of the world, for the great oratorios and cantatas of Handel and Bach were left by those composers in an almost skeleton state, as they trusted to the time when they should be produced to fill them out and amplify them. Franz, with a reverent spirit, modest, unassuming and studious, and filled with a love and knowledge of music, gave the true touches of color to Handel and Bach. He, however, received much severe condemnation from some quarters for the way in which he restored these ancient masterpieces, though all were agreed that it was an unselfish and painstaking work that he had undertaken.

The most important of his arrangements of the older composers' works were Handel's Messiah; Jubilate; l'Allegro; Il Penseroso; Il Moderato; twenty-four operatic arias; ten cantatas; twelve duets; Bach's Passion according to St. Matthew; the Christmas oratorio; Tragic Ode; cantatas and arias; Astorgas; Stabat Mater; Mendelssohn's Hebrew Melody for piano and violin; six two-and four-part songs; quintets in C minor and major, and Schubert's quartet in D minor; Durante's Magnificat, and old German chorales and songs. Of his work in amplifying The Messiah, one musician remarks: "To Franz belongs the honor of having made Handel accessible to larger audiences in renditions so faithful that we discern no trace of the restorer's personality in his work. We never find a change in the thought or even the coloring of the original."

Franz's artistic career has been compared to that of Chopin, as he

achieved all of his fame in one field of composition. He was, as Louis C. Elson expresses it, "the legitimate successor of Schubert and Schumann in the field of German song." Like Schubert he is said to have been inspired by love to write his songs, and next to Schubert in the opinion of most critics and musicians he is the most original of the German song-writers. He was a specialist in the field of art-song. He wrote nothing that was not of permanent value. Every love song was as dignified, as stately and as beautiful as the Protestant chorals of the time of Luther or of Bach. W. F. Apthorp said of him in his Musicians and Music Lovers: "Franz stood entirely and utterly alone and companionless, and to find a parallel to the spirit that breathes through his songs, one must go back to the old Elizabethan love-poetry — nothing else in our own day has their peculiar aroma." He wrote two hundred and fifty-seven songs for single voice, with piano accompaniment, each a gem in its way. Of these songs fifty rank as masterpieces. Musicians have deplored his never having entered the field of oratorio, believing his knowledge, taste and deep religious feeling would have combined to make him the proper one to uphold a school of composition that, until the advent in recent years of Sir Edward Elgar, had almost passed away. Franz, himself, once explained his sending forth only songs and small works by saying, that there was no room for the large forms after Beethoven. Many of his compositions are set to the poems of Robert Burns. Heine, the German poet, also furnished him the theme for some of his best lyrics. Some of his songs were copied two, three and even four times before they satisfied him. Many are in sets of six and twelve, some with piano accompaniments and some without. All of the former are noted for their intricate and difficult accompaniment.

In his book on German Song and German Song Writers, Mr. Elson has selected for special description several songs, among them My Love is Here; Abends; an Ave Maria, which he describes as a "tone-picture of religious exaltation," the folk-songs, The Thorn-Bush; My Mother Loves Me Not; Rosemary;

In Autumn; The Lotusblume and the May Song. Of these he wrote: "Franz has sung of love, of spring, of bright green woods, of dreamy or tempestuous seas, of night, of grief, of death and to these subjects his work has given a subtle charm . . . In almost all of his songs he has held to the simplicity of the older school. . . . And it is to be regretted that no symphony has ever sprung from his pen. . . . All his songs have something of the divine spark and the larger number of them are master works."

Franz's works include besides his songs, much piano-music; the 117th Psalm; a kyrie for choir (liturgy); six chorales; four part-songs for mixed voices; ten cantatas; besides his additional accompaniments to the works of the old masters. The complete and revised version of Handel's Messiah with its added accompaniments by Franz was given for the first time by the Handel and Haydn Society of Boston and was also used at the Birmingham Festival of 1885.

Franz was a man of strong feelings and liked or disliked musicians vehemently. For instance, he had a strong antipathy to Wagner's music, but he was most just, and always open to reasoning. Inspired by enthusiasm, after witnessing one of Wagner's music-dramas, he dedicated a book of songs to the composer of Tristan. Wagner himself once said that he would never forget that Franz was, after Liszt, the first musician who had done him justice.

Franz is of particular interest to Americans, for it was here that his genius was first recognized and his songs most frequently heard, due primarily to the missionary spirit of Otto Dresel, of Boston, who was his most devoted friend, his best critic and his staunchest and most ardent admirer and advocate. Franz was always deeply grateful to America and Americans for the help extended to him from his admirers in this country during his time of need, and he never tired of expressing his appreciation and gratitude, and his indebtedness. His works are perhaps too scholarly and stately for general appreciation. He gravitated too much toward the times of Bach, the mediæval choral and the folk-song to win the appreciation of the general public, but nevertheless his songs are most melodious.

Fränzl (frĕnts'l), Ferdinand. 1770-1833.

German violinist and composer, the son of Ignaz, Court chapelmaster at Mannheim. He was born at Schwetzingen, and was a pupil of his father, whom he greatly surpassed in later years. He entered the Court Orchestra in 1782, when only twelve years of age. Later he studied with Pleyel and Richter at Strasburg, and with Father Mattei at Bologna. Fränzl accompanied his father on tours throughout Europe, visiting cities in Russia, Poland and other countries. He was concertmaster at Frankfort-on-the-Main, and a few years later director of a private orchestra at Offenbach. In 1806 he was appointed Court chapelmaster at Munich and director of the opera there, succeeding Cannabich. He retired on a pension in 1827, going to Geneva, then to Mannheim, where his death occurred. Fränzl composed concertos; fantasias; variations for violin and orchestra, also string quartets and several operas, which are unimportant, His violin music, including eight concertos, double concerto for two violins and four concertinos, is spoken of highly by musicians. He also wrote symphonies, overtures and songs.

Fremstad, Olive. 1872-

Dramatic soprano, at present and for several seasons past, a popular member of the Metropolitan Opera Company. Was born in Stockholm, Sweden. She made her debut at Christiania, Norway, as a pianist at the age of six, and came with her parents when she was twelve years of age to America. The family first settled in St. Peter, Minnesota, later removing to Minneapolis, and here for several years Olive Fremstad taught music-lessons and studied the violin. She next went to Chicago, continuing her work and her studies, and by dint of hard work and much economy made enough money to go to New York in 1893. For a time she sang in St. Patrick's Cathedral, and in concert. Entirely unaided and through her own efforts, Miss Fremstad earned enough in a few years to go to Europe to cultivate her voice, which had been pronounced a phenomenally beautiful one. She went direct to Berlin where she studied with Mme. Lilli Lehmann for a year and a half, and made her debut at the end of that time in Vienna singing the role of Brangaene to Mme. Lehmann's Isolde in Tristan and Isolde. The year 1896 found the young singer in Cologne singing the role of Azucena in Il Trovatore and other roles equally as difficult. From Cologne, Miss Fremstad went to the Royal Opera at Munich and remained there for three years. While in that city she was appointed kammersinger to the Prince Regent of Bavaria and sang thirty-five different roles there, including Brangaene, Fides, Carmen and Haensel. Miss Fremstad sang at Bayreuth, one of her greatest admirers being Frau Cosima Wagner, under whose direction she studied many of the Wagnerian roles. She appeared as Fricka in Das Rheingold, as Brunhilde in Siegfried, as one of the flower girls in Parsifal and later as Kundry and as Sieglinde. Miss Fremstad made her first appearance at the Metropolitan Opera House, New York, in 1904, singing the role of Venus in Tannhäuser, Kundry in Parsifal and many of the other Wagnerian parts in the series of Wagnerian operatic revivals, instituted by Heinrich Conried. Two years later she sang the part of Brunhilde in the season's first performance of Siegfried. Miss Fremstad created a veritable furore in Germany with her impersonation of Carmen, rivaling Mme. Calvé's success in the role. Her Carmen was first presented to an American audience the season of 1905, and she achieved a triumph in it. Since then she has sung the part many times. Miss Fremstad has been successful in the role of Santuzza in Cavalleria Rusticana, and has appeared in L'Africaine. Her most recent appearance was made as Salome in the much talked of opera by Richard Strauss. Miss Fremstad was married in April, 1906, to E. W. Sutphen, a gold miner, from Alaska. She has received many honors, having been decorated by the French government as an officer of the Academy, and in 1907 as an Officier d'instruction Publique.

Frescobaldi (frĕs-kō-bäl'-dē), Girolamo. 1583-1644.

Italian composer, the greatest organist of his time, who was born at Ferrara, and pursued his early studies under the cathedral organist, Luzzasco Luzzaschi. He also studied

with François Milleville, and as a youth was the possessor of a beautiful voice and sang as well as played. Frescobaldi was organist at St. Peter's in 1614, and his first performance there is said by Baini to have attracted an audience of thirty thousand persons. He resided at Antwerp in 1608, but that same year returned to Italy, where he was invited by Ferdinand II. to come to Florence as Court organist. He left the Italian city in 1633 and was reappointed to his old post at St. Peter's, which he held until 1643. Frescobaldi displayed a rich imagination as a composer of canzoni and is generally regarded as the father of that style of music which the English call voluntaries and which is known to the Italians as toccatas. His works for the most part consists of madrigals, and his first composition was a book of five-voice madrigals, published in 1608 at Antwerp. A canzona for the organ is to be found in Hawkins' History. Twelve toccatas were published in Pauer's Alte Meister. Frescobaldi, according to most authorities, was the first of the Italians to compose for the organ in fugue. After leaving Antwerp, the composer visited Milan, and seven years later succeeded Ercole Pasquini as organist at St. Peter's, Rome.

Champlin & Apthorp's Dictionary of Music says of him: "Frescobaldi may be called the father of the great school of organ-playing and organ music. Not only was he the first very imposing figure we meet in the history of organ-writing but no genius so great as his is to be found in this department of composition until we come to Johann Sebastian Bach." He was probably the first to use the tonal instead of the real response in the fugue, and was no less celebrated for his compositions for the organ than for his great powers of execution on that instrument. In fugue, that species of composition invented by the Germans, he was without a rival. Froberger was the most famous of all Frescobaldi's pupils, and his efforts to carry on the traditions of Frescobaldi and his system culminated in the grandeur of Bach many years later.

Freudenberg (froi-dĕn-bĕrkh), Wilhelm. 1838-

German dramatic composer, who was born near Neuwied, Prussia, and

studied at the Leipsic Conservatory from 1858 to 1861, afterwards serving as chapelmaster at various theatres in German cities. He went to Wiesbaden in 1865 as conductor of two singing societies there, and in 1870 founded in that city a school of music which still flourishes. He was also conductor of the Singing Academy in that city until 1886, when he went to Berlin and opened a school of music there with K. Mengewein. Later he conducted the opera at Augsburg and at Ratisbon. Freudenberg wrote several operas and also several comic operas. Belonging to the former class are Kleopatra, produced in 1882 at Magdeburg; Marino Faliero, given at Ratisbon in 1889, and Die Johannisnacht, produced in Vienna in 1896. He also wrote a symphonic poem, entitled A Day in Sorrento; incidental music to Romeo and Juliet; an overture; piano pieces and songs.

Friberth (frī-bĕrt), Karl. 1736-1816.

German singer and composer, born at Wullersdorf, Austria, where his father was a school-teacher, from whom he received his first musical instruction. He later studied at Vienna under the Court composers, Bonno and Gassmann, and in 1759 joined the chapel of Prince Esterhazy at Eisenstadt as a tenor singer. He was heard frequently at various Italian courts and at concerts. In 1768 he married Maria Magdalena Spangler, a well-known singer. In 1776 he became the chapelmaster of the Jesuits and Minorites Church at Vienna, and died in that city at an advanced age. Friberth wrote nine masses; five motets; a Stabat Mater; a requiem; and offertories. While in the service of Prince Esterhazy, he formed the acquaintance of Joseph Haydn, became his intimate friend and sang in many of that composer's operas. For his services to music, Friberth was made a knight of the Golden Spur by Pope Pius VI. To this order both Mozart and Gluck belonged. Friberth wrote chiefly church-music and also some opera librettos.

Frickenhaus (frīk-ĕn-hows), Fanny. 1849-

English pianist, whose maiden name was Evans, and who was born in Cheltenham. She studied under George Mount, and later at the Brussels Con-

servatory under Auguste Dupont and William Bohrer, and first came prominently before the public in 1879 at one of the Saturday Evening concerts at St. James' Hall. She was engaged for the remainder of the season, appearing shortly afterward at the Crystal Palace and at Cowen's Saturday concerts. She made her first appearance at the Popular concerts in 1883, when she played the piano concerto of Goetz for the first time in London, and at the Philharmonic two years later. From 1884, together with Joseph Ludwig, she gave successful chamber concerts at the Prince's Hall, introducing several important novelties, among them Dvořák's Bagatellen for piano and strings. Since then she has introduced at her annual recitals many modern works of note, among them the compositions of Smetana, Dvořák, Sinding, Richard Strauss and César Franck. She ranks among the leading pianists of England. One critic says: "The most remarkable characteristics of her playing are her extraordinary perfection and ease of technique, combined with great intelligence."

Friedheim (frēt'-hīm), Arthur. 1859-

Pianist of world-wide reputation, known as the "Liszt player," because of his long association with the musician and because he has so often played the compositions of Liszt. He was born at St. Petersburg, of German parents, who died while he was very young. Wealthy relatives at first assisted him to obtain an education, and while under their protection he studied for a year with Rubinstein. Financial reverses caused them to withdraw their support and from then on the ambitions young musical student struggled on alone and against heavy odds. His first public appearance was made when he was nine years of age, when he played Field's concerto in A flat. A few years later he went on a concert tour, and played before Liszt, who criticized him severely. It was only after three tours and after much study that he succeeded in pleasing Liszt. His appearance at the Blüthner Saal, at Leipsic, when he was heard by Liszt for the third time was a triumph. Later he lived for some time with the master, became one of his pupils, studying with him at Weimar, Rome and Budapest, and became

a great interpreter of his works. Friedheim became conductor of a small opera company, and acted as conductor and director of various small theatre orchestras for several years before taking up his residence with Liszt. He played in London and Paris without attracting any particular attention. It was in Germany that his genius was first appreciated. Friedheim came to the United States in 1891, and was heard in many cities. He visited America again in 1894 with de Pachmann, and was offered the post left vacant by Anton Seidl as leader of the German Opera at New York, but was unable to accept it. Friedheim was engaged by the Chicago College of Music to become a member of the staff in 1898. He was appointed professor of music in the Royal College of Music at Manchester, England, and held the post till 1904, when he resigned. In Berlin and Leipsic he established a reputation for being one of the greatest performers of the present age, and at the latter place he conducted a series of concerts in the Crystal Palace with the Weimar Orchestra. Mr. Friedheim has toured Russia, Austria, Germany, Italy, Scandinavia, Egypt and England. For several years he has resided in New York City. His works comprise two operas, The Last Days of Pompeii and Die Tänzerin, and a concerto for piano and orchestra.

Friedländer (frēt'-lĕnt-ĕr), Max. 1852-

Distinguished concert singer and writer on musical subjects; born at Brieg, Silesia; was a pupil of Manuel Garcia of London and of J. Stockhausen of Frankfort. Friedländer made his debut in 1880 at the London Monday Popular concerts, was again heard in London at the Crystal Palace concerts in 1884 and rapidly rose to great fame as a barytone singer. He resided at Frankfort from 1881 until 1883 and since then at Berlin, where he has been a professor of music since 1894. In 1882 the University of Breslau conferred on him the degree of Doctor of Philosophy. He has edited a new and complete edition of the songs of Schubert with a supplement of variants and wrote also a biography of the great song composer, proving himself an exceptionally clever investigator on musical subjects. He has written a

series of songs and has published various readings of the words to Schubert's songs, and those of Schumann and Mendelssohn, and one hundred songs of other German song composers.

Friedländer, Thekla.

Famous soprano, whose fame has been principally established in London. She was a pupil of Ferdinand Hiller and of Schneider, of Cologne, and made her first appearance in 1875 in the soprano part on the production of Bruch's Odysseus at the Gewandhaus, Leipsic. The next year she sang with Fraulein Redeker in duets of Rubinstein at the New Philharmonic. She also sang with success at the Richter and Henschel concerts and in the Bach Choir in the third part of Schumann's Faust. She returned to Germany to make it her permanent home. Her voice is a beautiful soprano and she excelled in the old Italian airs and the songs of her own country, notably those of Schubert, Schumann and Brahms.

Froberger (frō-bĕrkh-ĕr), Johann Jacob. 1606-1667.

German organist and oboist of the Seventeenth Century, the most famous of Frescobaldi's pupils, who was born at Halle, and studied under the great Italian composer from 1637 to 1641. From January to September, 1637, he was Court organist at Vienna and afterward made long concert tours. He was organist to Emperor Ferdinand III. from 1650 to 1657. He appeared in London in 1662 and played at Westminster Abbey. He was an excellent performer on the organ and harpsichord and his compositions for those instruments have been greatly applauded. None of his works was published during his lifetime. Froberger wrote toccatas; fantasias; canzoni; fugues, and other music for the voice, organ and harpsichord, and the studies of both Froberger and his master, Frescobaldi, had much to do with bringing the harpsichord into general use. He was a most admirable performer on the instrument as well as a composer for it. Some of his works are in the Berlin Library, and bear the dates 1649 and 1656. The Imperial Library at Vienna also contains a manuscript of two hundred and twenty-two sheets of toccatas, caprices and other music. Froberger died at an advanced age at the home of his former pupil, Sibylla, the Duchess of Würtemberg, at Héricourt, France. The dates of his birth and death are matters of dispute, though the above are generally accepted. Champlin & Apthorp say of him: "Froberger was the first of the great German organists and clavecinists. He brought the great Indian style of organ-playing, first developed by Merulo and culminating in Frescobaldi, to Germany, and was thus the real father of the great German organ school, the precursor of Pachelbel, Buxtehude and the other immediate predecessors of Sebastian Bach. His style was somewhat less grand than that of his master, but more easily graceful and elegant and he is called by some the earliest salon-composer."

Fröhlich (frā-lĭkh), Anna. 1793-

The eldest of four sisters, all natives of Vienna, who distinguished themselves in the artistic world. Franz Schubert is said to have composed for her Gott ist Mein Hirt, Gott in der Natur, Nachtelle, The Serenade and other compositions. She studied piano under Hummel and singing under Hauss and Siboni, and became an excellent artiste. From 1819 to 1854 she was a teacher of singing at the Conservatory at Vienna, where she trained many dramatic and concert singers who have since become famous.

Fröhlich, Josephine. 1803-1878.

One of the talented Fröhlich sisters of Vienna, a sister and pupil of Anna Fröhlich. Josephine became a distinguished singer. She made her debut at a concert in her native town and was so successful from the outset that she was engaged for the Court Theatre from 1821 to 1822. Shortly afterward she went to Copenhagen and studied there under Siboni. She appeared with success in Denmark, Norway and Sweden, and was appointed private singer to the King of Denmark. Later she sang in opera in Italy, notably at Venice in 1829 and Milan in 1831, with striking success. She was elected an honorary member of the Societa Appollinea of Venice. The later years of her life were devoted to teaching.

Frost, Charles Joseph. 1848-

English composer and organist, born at Westbury-on-Tyne, near Clif-

ton, and studied music with his father, the organist at Tewkesbury; later studied under George Cooper, Steggall and Sir John Goss. Frost was organist of St. James', Cheltenham, in 1865; also at Westbury; Haggerston; at Brockley, where he founded a choral society in 1885; and in London. He was a member of the board of examiners for awarding fellowships at the College of Organists in 1875, and was professor of the organ at the Guildhall School of Music in 1880. He received the degree of Bachelor of Music and Doctor of Music from Cambridge. Frost's compositions include the oratorio, in manuscript, Nathan's Parable; Harvest cantata in manuscript; By the Waters of Babylon; anthems; collection of organ-pieces; forty preludes, published in 1880; three books of voluntaries; sonata for piano; symphonies in manuscript and other works.

Frost, Henry Frederick. 1848-1901.

English musician, organist and able critic; born in London. His father, Thomas Frost, was a well-known vocalist and his mother was a contralto singer. He was a chorister at St. George's Chapel, Windsor, assisting at all the royal functions there up to the wedding of the Prince of Wales in 1863. In 1865 Frost became an organ pupil of Sebastian Hart, London, and assistant organist of the Chapel Royal at the Savoy, and later organist. He acted as musical critic of the Standard, Anthenæum and other English publications, and was professor of piano at the Guildhall School of Music from 1880 until 1888. He is the author of a biography of Schubert, of the Great Musicians series, published in London in 1881, and also published the Savoy Hymn Tunes and Chants. He resigned his post at the Savoy in 1891. Frost was one of the earliest champions of Wagner, lectured on the composer and his works at the Musical Association and was prominent in the London Wagner Society.

Frotzler (frôts'-lĕr), Carl. 1873-

He was born at Stockerau, Lower Austria, and was taught by his father until 1888, when he became a student at the Vienna Conservatory. He remained there as a pupil of Franz Krenn until 1891. Previously he had composed a grand mass in B flat; an

offertory, and miscellaneous pieces. Frotzler was organist at Stockerau and chamber-virtuoso on the piano to Prince Heinrich Reuss IV., and from 1893 until 1897 chapelmaster to Count Nicolaus Esterhazy at Totis, Hungary. Since then he has held the post of chapelmaster at the City Theatre, Linz-on-Danube. Beside the works mentioned Frotzler has composed three operas, Arnelda, produced at Totis in 1894 and which later won the prize of the German-American Opera Society at Philadelphia; Die Liebesring, and Mathias Corvinus, produced at the Pesth Royal Opera in 1896. He also composed three masses; offertories; a symphony; scherzo; valse, and other pieces.

Früh (frü), Armin Leberecht. 1820-1894.

Dramatic composer and inventor, who was born in Mühlhausen, Bavaria, and was a pupil of Dehn in Berlin, where he later became a teacher of vocal music. Früh invented in 1857 an apparatus called by him, Semeio-Melodicon, to facilitate elementary musical instruction. by introducing the notes to sight and hearing simultaneously. He received from Fétis, Moscheles, Heller, Auber, Halévy, Dreyschock and the Paris Conservatory approval of his invention, then settled in Dresden in 1858 to establish a factory, but the enterprise failed and he was obliged to abandon his plans. He wrote several operas, among them Die Bergknappen; Die Beiden Figaro; also a symphony and songs. He died at Nordhausen.

Fry, William Henry. 1813-1864.

American composer and writer, whose chief claim to distinction lies in the fact that he was the composer of the first American opera worthy of record. Fry was born in Philadelphia, his father being the publisher of the Philadelphia National Gazette. He received a good general education, and after graduating from college he became an editorial writer on his father's newspaper in Philadelphia. He also received a good musical education and devoted all his leisure moments to composition. He taught himself to play the piano by listening to the instruction given an elder brother. At the age of twenty he received a gold medal for an overture

which was performed by the Philharmonic Society of Philadelphia. He went abroad in 1849 to collect musical specimens, and while in Paris studied with L. Meignen in harmony and counterpoint, became acquainted with Berlioz, and met several of the best known French composers. Upon his return to his native country five years later, Fry became musical editor and critic of the New York Tribune, and in a series of papers he attempted to prove the superiority of Italian music. He also delivered a series of ten illustrated lectures on music, assisted by a chorus of eighty performers and a military band of fifty. These lectures were held in Metropolitan Hall, New York. Fry paid for everything, chorus, orchestra and other expenses out of his own pocket. The venture was not a success. Fry's first opera and the first composition from the pen of an American composer worthy to be called an opera, was entitled Leonora, and was produced for the first time in Philadelphia by the Sequin troupe, and afterwards at the New York Academy of Music, with marked success, in 1858. Thirteen years later it was performed in Italian by a great opera company. Its music is melodious and pleasing and, like all of the composer's succeeding works, was in the form of the French grand opera, the ensemble, orchestration and dramatic arrangement being according to French tradition. Fry's next opera was Notre Dame de Paris, with the libretto written by the composer's brother, J. R. Fry, and was given its first performance at the Academy of Music, Philadelphia, in 1864, shortly before Fry's death. It was also well received. Fry's symphonies, Childe Harold, A Day in the Country and A Breaking Heart, have been much praised, although neither his operas nor his other works ever achieved any great amount of success. He does not rank with the great composers, but deserves consideration for his efforts to elevate the musical life of his country. He wrote beside the works mentioned many solo pieces, both vocal and instrumental; cantatas; a Stabat Mater; and many songs.

Fuchs (fookhs), Johann Nepomuk. 1842-1899.

Dramatic composer, who was born at Frauenthal, Styria, and was a pupil of Sechter in Vienna. He has held positions of importance at various theatres in Presburg, Cologne, Leipsic and Hamburg. He became chapelmaster at the Opera, Presburg, in 1864, then acted in the same capacity at different theatres, last in Cologne, Hamburg and Leipsic, and since 1880 at the Imperial Opera, Vienna. In 1894 he was appointed director of the Vienna Conservatory. Fuchs' opera, Zingara, was given at Brünn, Moravia, in 1872. He wrote additional accompaniments to Handel's Almira, for representation at Hamburg and revised Schubert's Alfonso and Estrella and Gluck's Der Betrogene Kadi, for Vienna.

Fuchs, Karl Dorius Johann. 1838-

Pianist, conductor, writer and critic, born in Potsdam, and studied music under his father, who was an organist. He gave lessons on the piano while he was pursuing his studies at the Berlin University and later was enabled to study under von Bülow, who took an interest in him and for four years taught him gratis. In 1869 Fuchs was organist at Stralsund, and later studied thoroughbass under K. Fr. Wietzmann and composition with F. Kiel. He was for two years a private tutor at the home of a rich gentleman near Berlin and also employed at the home of Steffeck, the artist, in a like capacity. He appeared at Berlin frequently as a pianist and went on a concert tour in 1875. He lived in Berlin from 1871 to 1875 as pianist, teacher and critic, and also lived at Hirschberg and at Danzig, where he became conductor of the choral union, a teacher and organist. Fuchs wrote a number of theoretical works of great value and as a pianist ranked high. An English translation of his Praktische Anleitung zum Phrasieren, written jointly with Hugo Reimann in 1886, appeared in New York in 1892. He was a learned man of great intellectual attainments as well as an accomplished musician.

Fuchs, Robert. 1847-

A brother of Johann Nepomuk Fuchs, a pupil of the Vienna Conservatory, where he still teaches harmony and theory, having taken the post in 1875. He has published a symphony; quartet; trio; five serenades for string orchestra, which

enjoy a wide popularity; two sonatas for violin; sonata for piano; a mass; works for the chamber and several variations. Fuchs' first opera was Spieloper. This was followed by Die Teufelsglocke and Die Königsbraut, the latter produced at Vienna with great success.

Führer (fü'-rĕr), Robert. 1807-1861.

Bohemian organist, church composer and teacher of theory, born at Prague. He wrote a large amount of church-music, and many compositions for the organ. He was a pupil of Witasek and was first organist at Strahow, then principal instructor at the organists' school in Prague (1830) and later organist of the Cathedral of Prague in 1839, succeeding his teacher, Witasek. Führer led an irregular life and lost his position in 1845, then went to Salzburg, Bavaria, and other places, securing an appointment as organist at Gmunden and Ischl in 1857. He died in Vienna in 1861. His works consist of about twenty masses and other music of a sacred nature; preludes, fugues, etc., for the organ. He also wrote several instruction books for the organ.

Fulcher, John. 1830-1893.

English musician and editor, who was born in London. He studied with Meyer Lutz and Alfred Mullen, and settled in Glasgow in 1855, where he held the position of choirmaster in the Cathedral from 1868 to 1879. Fulcher was the editor of Lays and Lyrics of Scotland, with a historical epitome of Scottish Song, by James Ballantine. He also wrote a number of songs which became popular, among them Afton Water; Bonnie, Bonnie Bell; Songs of Scotland; a Scottish vocal duet; part-songs and other music. His arrangements and accompaniments to Scottish songs are more acceptable to modern taste than some of the tunes of the earlier adapters.

Fumagalli (foo-mä-gäl'-lē), Adolfo. 1828-1856.

Italian composer and pianist, born at Inzago. He composed much brilliant piano music and many songs, which are unusually tuneful and beautiful. He was a pupil at the Milan Conservatory of Angeleri and gave his first concert in that city in 1848, next visiting Turin and Paris, and going from there to Belgium in 1854. He wrote a fantasia on I Puritani, others on La Favorita, Lucia di Lammermoor and Norma; also caprices; tarantellas and marches. His Les Clochettes, for drawing-room, with orchestra, was popular for a time. He died at Florence. Fumagalli's brothers, Disma, Polibio and Luca, were also pianists, the last named, born in 1837, being the best known. An opera of his, entitled Luigi XI., was produced at the Pergola Theatre, Florence.

Fursch-Madi (foorsh'-mä-dē), Emmy. 1847-1894.

Dramatic soprano, with a creditable dramatic record; born in Bayonne, France. She was a pupil of the Paris Conservatory and made her first appearance on the operatic stage as Marguérite in Faust. She shortly afterward created the role of Aïda, in Verdi's opera of that name, at the request of the composer. Mme. Fursch-Madi visited America in 1874 with the New Orleans French Opera Company, and sang at Covent Garden, London, in 1879 to 1881, and in New York at the Academy of Music and the Metropolitan Opera House, where her final appearance was made in February, 1894, as Ortrud in Lohengrin. She sang under the management of Colonel Mapleson in Don Giovanni, and was from the time of her first appearance a favorite in London and New York as well as in Paris. Her greatest successes were made in Lucrezia Borgia, Donna Anna, Aïda, Leonora in Il Trovatore and Valentine in Faust. Mme. Fursch-Madi was placed in charge of the vocal department of the National Conservatory of Music, New York, and died at Warrenville, N. J.

Furst, William Wallace. 1852-

American composer and playwright; born in Baltimore and educated by the Christian Brothers at Calvert Hill, Baltimore, and at Rock Hill College, Maryland. Furst wrote The Isle of Champagne, an extremely popular comic opera; Fleur-de-Lis and Fleurette; and was co-author with C. A. Byrne of Princess Nicotine; also wrote The Little Trooper; and with William Gillette, an operatic version of She; beside numerous comic operas; incidental music for various plays; a grand opera, Theodora; and numerous piano and voice compositions.

Furstenau (fürsht'-ĕ-now), Anton Bernhard. 1792-1852.

German flute-player, the son of Kaspar Furstenau. He was born at Münster and was a solo concert-flutist from the age of seven, traveling through Europe with his father in 1809. He wrote several compositions for the flute, which are considered models for players of that instrument. He settled in Dresden about 1820 as a chamber-virtuoso. Furstenau wrote about one hundred and fifty works, among other compositions concertos for flute and orchestra; studies; rondos; adagios; quartets; caprices and nocturnes, all for flute.

Furstenau, Kaspar. 1772-1819.

Born at Münster. He became a famous flute virtuoso, beginning his career in the orchestra of the Bishop of Münster and going to Oldenburg in 1794 to play first flute in the Court Orchestra. He later traveled extensively with his son, giving concerts in various parts of Europe. Furstenau published about sixty compositions, including concertos; fantasias and rondos, all for the flute.

Furstenau, Moritz. 1824-1889.

Son of Anton Furstenau, and a flute-player and author of Geschichte der Musik und des Theatres am Hofe zu Dresden, published in two volumes at Dresden in 1861 and 1862. Furstenau was born in Dresden, and was a member of the Dresden Court Orchestra from 1842, librarian of the musical

department of the Royal Library from 1852 and from 1858 teacher of the flute in the Censervatory of that city.

Fux (foox), Johann Josef. 1660-1741.

German composer, writer and theorist; born near Gratz in Styria, a province of Austria. Nothing definite is known about his teachers. He published at Nuremberg, in 1707, a work entitled Concentum musico-instrumentale, in seven parts, and afterwards, in 1725, a Gradus ad Parnassum, which is considered a theoretical masterpiece. It is divided into two books, in which he gives the principles of musical composition, the use of the dissonances, expounds the doctrine of fugue, giving rules for its composition and writes of the modes of the ancient Greeks, treating also of the ecclesiastical style of music. Fux held many posts of importance, among others that of organist at Vienna in 1696, composer to the Court of Vienna in 1698, chapelmaster at St. Stephen's Cathedral from 1705 to 1715, vice-chapelmaster to the court in 1713. He succeeded Ziani as first chapelmaster two years later. He held this office under three emperors and received from them many favors. Fux dedicated his first work to Emperor Joseph I. He wrote a large number of compositions, and about four hundred and five of these are still in existence. His works include fifty masses; three requiems; fifty-seven vespers and psalms; ten oratorios; eighteen operas; the festival opera, Elisa, and other works.

G

Gabriel (gā'-brĭ-ĕl), Mary Ann Virginia. 1825-1877.

An Irish composer, born at Banstead, Surrey, studied piano under Pixis, Dohler and Thalberg, and harmony under Molique. In 1874 she married George E. March, who wrote most of the librettos for her operettas. She is best known by her cantata, Evangeline, based on Longfellow's poem of that name, and performed in 1870 and 1873 at Covent Garden, together with another, Dreamland. She died in London in 1877 from the effects of an accident. Of her operettas, Widows Bewitched, produced in 1867, was very popular. Others are Shepherd of Cornailles; The Rainy Day; and Who's the Heir. She also wrote over seventy songs, including In the Gloaming, Somebody's Darling, and When Sparrows Build; also some part-songs and pieces for the piano.

Gabrieli (gä-brĭ-ā'-lē), Andrea. 1510-1586.

Venetian organist and composer of church-music; was born and died at Venice; was the foremost organist of his time and a pupil of the founder of the Venetian school, Adrian Willaert. It is stated that Andrea Gabrieli was the first contrapuntist to write a real fugue, Frescobaldi later elaborating his idea. In 1536 he entered the choir of St. Mark's, where Willaert was chapelmaster, and in 1566 succeeded Claudio Merulo as the second organist of St. Mark's, and was first organist at the time of his death. He was also eminent as a teacher, and most noted of his many pupils were his nephew Giovanni, Leo Hasler, and Jan Peter Sweelinck, who founded the North German School of Organists. He was commissioned by the Venitian Republic in 1574 to write the festival music for the reception of King Henri III., which remains in Gardano's Gemme Musicali, published in 1587 at Venice. He was a prolific composer, his works including organ-music, masses, madrigals, motets, and songs, much of which is still extant. His choral works are considered superior to his instrumental, and the Psalmi Davidici is generally mentioned as his best work, the 65th Psalm being cited as greater by far than any similar work before written.

Gabrieli, Giovanni. 1557-1612 or 1613.

Composer and organist, nephew and pupil of the foregoing; was born and died at Venice, and surpassed his uncle. He succeeded Claudio Merulo as first organist of St. Mark's in 1585, and was renowned as a teacher; his most distinguished pupil was Heinrich Schütz. He was the greatest composer of the Venetian School, and stands in the same rank with his contemporaries, Orlando Lasso and Palestrina. The Sacræ symphoniæ, written for either voices or instruments, and in from six to sixteen parts, published in 1597; a second collection, published in 1615, for six to nineteen voices, and the Canzoni e Sonate, for three to thirty-two voices, indicate his command of counterpoint. Contrary to the custom of his day, he wrote independent parts for instruments in his madrigals and other choral works, and frequently used modulations more suited to the modern orchestra than to voices. It is said that in this respect he may be called the "father of the chromatic style." Various works are contained in collections by Winterfeld, Schlesinger, Torchi, Bodenschatz, and Rochlitz, the latter's including his Benedictus for three choirs, which is pronounced a masterpiece of its kind. It would seem that the construction of the auditorium in St. Mark's, with two large organs placed opposite each other, facilitated the employment of such effects as were provided for in Gabrieli's choruses for two or three choirs, and also for the further division of the choirs.

Gabrielli (gä-brĭ-ĕl'-lē), Catterina. 1730-1796.

Famous Italian soprano, daughter of the cook of Prince Gabrielli, and protégée of the Prince, whose name she assumed after her public reputation was established. She studied with Garcia and Porpora, making her debut with success at Lucca, in Galuppi's Sofonisba, and received instruction in melody singing from Guadagni. She sang with brilliant success in the chief Italian theatres, appearing at Naples in 1750, where she took some lessons from Metastasio, and going the next year to Vienna, where she remained until 1765. After appearing in Sicily and Parma she went to St. Petersburg in 1768, appeared in London in the season of 1775 to 1776, and sang at Venice in 1777 and in Milan in 1780. From 1781 until her death she lived quietly in Rome with her sister Francesca, also an opera singer. In addition to her fame as a vocalist, various stories are told of her beauty, intelligence, capriciousness and charm, and her many admirers, as well as the lavish generosity with which she spent the wealth earned by her beautiful voice and finished style. It is said that her voice was not powerful, but of fine quality, extremely flexible, and even throughout its entire range of two and a half octaves.

Gabrilowitsch (gä-brē-lō'-vĭtsch), Ossip. 1878-

One of the most celebrated of the younger generation of concert pianists; a Russian, born in St. Petersburg, and is the son of a lawyer. At the age of four Ossip could sing all the Russian folk-tunes. Anton Rubinstein was a friend of the family,

and was much interested in the prodigy; through his advice Gabrilowitsch began piano lessons at six; and the further progress of the boy's musical education was watched and directed by the great Rubinstein. After his death Gabrilowitsch became a pupil of Leschetitzky, thus fulfilling the wishes of his deceased friend, and studied under this famous teacher for two years at Vienna. Prior to this, however, he had won the Rubinstein prize under Tolstoff at the Conservatory. At eighteen he began active concert work. His first success was with Richter's Orchestra in the B flat minor concerto of Tschaikowsky, after which he appeared under Nikisch at Leipsic, and at Berlin with the Philharmonic Orchestra. His concert tours include the chief cities of Russia, Germany, Austria, the Netherlands, Denmark, Sweden, Great Britain, and America, where he has appeared in three different tours, the last being in the winter of 1907. His talent is said to be akin to that of Paderewski; emotional, spontaneous, and sympathetic. His tone has breadth, warmth, and singing qualities. The worth of true character reveals itself through his playing, and makes a deeper impression than mere technical display or even purely intellectual interpretation. Personally he has been described as slender and of good height, with a fine presence and a manner gentle yet spirited; an excellent scholar and linguist, speaking well in German, English, French, and Italian, as well as his native tongue.

Gade (gä'-dĕ), Niels Wilhelm. 1817-1890.

This native of Copenhagen has been called the founder of the Scandinavian school of music, but strictly speaking, he was rather the foremost romantic composer among the Scandinavians, his individuality not being forceful enough to mold a national style. The son of an instrument-maker, he was intended for his father's craft. His first music lessons were desultory, and given him only that he might have a better understanding of the musical instruments of his father's manufacture, so he grew up largely self-taught, studying a little on the guitar, piano and violin. At about fifteen years of age he became a pupil of Wexschall, leader of the Royal orchestra at Copenhagen, and subsequently a violinist in this orchestra, which proved a valuable school of instrumentation. He also took lessons from Weyse and Berggreen, studying theory under the latter, and soon began to compose, though he did not consider his first attempts worth publishing. His first work of note was the overture, Nachlänge aus Ossian (Echoes from Ossian), which won the first prize in a competition started by the Copenhagen Musical Union in 1841. This was followed by a symphony in C minor, the score of which Gade sent to Mendelssohn, then musical director of the Gewandhaus at Leipsic, where he gave the rising composer the best possible encouragement by producing this work in 1843. Shortly after Gade, relieved by an allowance from the King of Denmark for study and travel, appeared in Leipsic. He was welcomed by musicians in general, and became intimate with both Schumann and Mendelssohn. Toward the close of that year he visited Italy, returning in 1844; during Mendelssohn's absence in Berlin he conducted the Gewandhaus concerts, and in the winter of 1845 and 1846 was sub-conductor under Mendelssohn.

After the death of Mendelssohn, in 1847, Gade continued alone the direction of the Gewandhaus Orchestra until the beginning of the Schleswig-Holstein war the following year. He then returned to Copenhagen, and soon became prominent in its musical life as leader of the Musical Union, organist, and conductor pro tem of the royal orchestra, succeeding in 1861 to the chief conductorship on the death of Gläser. Here in 1851 he married a daughter of Johann Hartmann; the two were well suited, but in a few years she died, and Gade married a second time in 1857, this union also proving a happy one. With the exception of his visits to England, where in 1876 he conducted his two cantatas, Zion, and The Crusaders, at the Birmingham Festival, the remainder of his life was spent in Copenhagen, composing, conducting and teaching, and was placid and fortunate above that of the majority of musicians. In the year of his first visit to England he received a life pension from the Danish government. He became a leader in the musical affairs not only of the capital but of the country at large, and had conferred upon him by the King the title of "professor," which,

as Elson remarks, is "so valuable in Europe, so abused in America"; and also received the honorary degree of Doctor of Philosophy from the University. In 1886 he was made Commander in the Order of Danebrog. His second visit to England, in 1882, was to conduct another cantata, Psyche. The performance of his works in America was very gratifying to Gade, and he is said to have declared that, had he been younger, he would have come to this country to direct their production here. He died in harness at Copenhagen, much respected and loved. In personal character he was sincere, cheerful, fond of fun, and an agreeable correspondent.

His most important work was the Echoes from Ossian, nothing written afterward in that line having surpassed this early masterpiece. Of his other overtures, Im Hochland (In the Highlands), like the Echoes from Ossian, is imbued with the somberness of northern music. There is also a nameless overture in C, and two others, Hamlet and Michelangelo. Gade wrote seven symphonies after his first one. Though the first is considered by far the best, the fourth is also a standard composition for orchestral performance, and the G minor and A minor are ranked next in strength. The grace and ease of Gade's orchestral writing, both in melody and instrumentation, become still more effective when combined with his excellent use of voices in the cantatas. Of these, the Frühlings-Phantasie (Spring Fantasy), for four solo voices, orchestra and piano, and the Frühlingsbotschaft (Spring's Message), have virtually made his reputation; they have been frequently given in both England and America, while the Crusaders, his most varied work, has been performed more often in those two countries than in his own. Elson considers Comala, his "Ossianic cantata," produced at Leipsic in 1846, as greater than the foregoing, and Zion as one of his best compositions. The Erl King's Daughter owes its success principally to the local color, being based on Scandinavian melodies. His other cantatas are The Holy Night; Der Strom (The Stream), for four solo voices and orchestra, with piano obligato; Balder's Dream, for the same combination; Calamis, and Geñon. He also composed an opera, Mariotta, which was published in part, but never produced.

Aside from his symphonies and overtures, his orchestral works consist of a suite, Holbergiana; a set of five pieces; and Sommertag aug dem Lande. For strings he has written some excellent music, especially the octet, quintet, and sextet; four novellettes for string orchestra; and a concerto and four sonatas for violin, of which the D minor one has been placed among the most inspired of his smaller works. For the piano, there is a trio; a duet; a number of folk-dances; a sonata; an Arabeske; two books of Aquarelles; and numerous other solos. His vocal music includes German and Scandinavian songs and part-songs, some of the latter with orchestra; choruses for various combinations of voices; and sacred songs. For the organ he wrote three tone-preludes. Among his unpublished compositions are festival music, marches, and a funeral march. Gade has been called an imitator or follower of Mendelssohn and Schumann, and their influence on his composition is apparent in some slight degree. He does not, however, lack originality; his works are refined, poetic, graceful, and partake to some extent of his northern nationality. His strong point as a composer is his command of orchestral coloring. Elson has concisely characterized him thus: "Gade occupies a position midway between the classical and the new romantic school. He is on the one hand more free in development and musical treatment generally than the old masters, and more shapely and symmetrical than Schumann, Liszt, or Brahms."

Gadsby, Henry Robert. 1842-1907.

This organist and composer, a late representative of the modern English school, was born in London; was a choir-boy in St. Paul's Cathedral from 1849 to 1858, where he studied to some extent under William Bayley, the choirmaster, but was afterward self-taught. After holding several different positions as organist, up to 1884, he succeeded John Hullah as professor of harmony in Queen's College, London, and in 1893, after Cusins' death, became also professor of piano and director of musical studies there. He was also a professor at the Guildhall School of Music, London, a mem-

ber of the Philharmonic Society, and an honorary fellow of the Royal College of Organists. His compositions include the following: The cantatas, Alice Brand, Lord of the Isles, Columbus, and The Cyclops; and the three overtures, to The Golden Legend, to Andromeda, and to The Witches' Frolic. For orchestra are three symphonies, one of which, the Festal, was written for the Queen's Jubilee, and produced in 1888 at the Crystal Palace; a suite, The Forest of Arden; an intermezzo and scherzo; an organ concerto; a string quartet; an andante and rondo for piano and flute; and incidental music to several plays, including Alcestis, Andromache, and Tasso's Aminta. He also wrote songs and part-songs, but it is his church-music that made his reputation. This includes a number of anthems, various services, and other works, including a Magnificat and Nunc dimittis with orchestral accompaniment. He also wrote a book of sight-reading exercises and a treatise on harmony. Riemann ranks Gadsby among the most important English composers of modern times. J. D. Brown speaks of his works as "broad in design and careful in execution," and places The Lord of the Isles first among them.

Gadski, Johanna Tauscher. 1871-

Famous Wagnerian soprano, who by universal consent takes first place among the great singers of the present day. She is equally as popular in America as in her native Germany, and is probably the most highly-gifted of all the German lyric sopranos. Mme. Gadski was born in Stettin, Prussia, of German and Polish parentage, and when a child of nine her great voice was discovered. She was placed in care of Mme. Schroeder-Chalouple in Stettin, and from this great teacher learned all that she knows of the art of singing. At twelve she appeared as a vocalist at a concert in her native town, but her real debut was made when she was seventeen, her initial appearance being in the title role of Lortzing's opera, Undine, at Kroll's Theatre, in Berlin. Her success was such that she was promptly re-engaged by Director Engel for the next three seasons, during which she sang leading parts in the standard operas. In 1894, following an extended concert tour

through Germany and Holland, she sang at the Royal Opera House, Berlin, and there was heard by Walter Damrosch, who immediately made her an offer to sing in opera under his direction in the United States. Mme. Gadski was heard first in this country March, 1895, making her appearance as Elsa in Lohengrin, and her triumph in the role was little short of sensational. For two seasons she remained a member of the Damrosch-Ellis Company, constantly increasing her repertory and steadily gaining in public favor. Her success in interpreting the great Wagnerian parts made her doubly secure in the affections of American audiences. From this time the singer became an established favorite in this country.

For several years she has been one of the most popular members of the Metropolitan Opera Company and has been heard as Eva in Die Meistersinger, Elsa in Lohengrin, Elizabeth in Tannhäuser, Senta in The Flying Dutchman, Brunhilde in the Nibelungen Lied music-dramas and in many other Wagnerian parts. During the season of 1906 Mme. Gadski essayed for the first time the role of Isolde in Wagner's great love-drama, Tristan and Isolde, and sang it to enthusiastic applause. Mme. Gadski is popular in London, where she is frequently heard at Covent Garden, and at Bayreuth, where her singing of the part of Eva in Die Meistersinger and her Brunhilde have brought her special commendation. In Munich her appearance in three of the Ring performances led to her being decorated by the Prince Regent Luitpold with King Ludwig's Order of Art and Science — a rare distinction. In addition to the roles mentioned, Mme. Gadski has sung the part of Aïda, the role of the Countess in The Marriage of Figaro, in Les Huguenots, Cavalleria Rusticana, Sieglinde, Pamina in The Magic Flute, Anna in La Dame Blanche, Amelia in Un Ballo in Maschera, and the leading part in Miss Ethel Smith's opera, Der Wald, when it was produced in 1903 by the Metropolitan Opera Company.

Mme. Gadski is equally successful as a concert singer and her interpretation of the beautiful songs of Schubert, Schumann and Franz is unexcelled. Her voice is a lyric soprano of wonderful beauty and flexibility, and her singing is always

marked by the greatest artistic finish. In private life the singer is Mme. Tauscher, the wife of Herr Tauscher, formerly of the Imperial army, who resigned his commission at the time of their marriage in 1891.

Gaforio (gä-fō'-rĭ-ō), Franchino. 1451-1522.

Priest and writer on music; born near Lodi; studied both music and theology, and lived at different times in Mantua, Verona, and Genoa, whence in 1478 he went with the fugitive, Doge Adorno, to Naples, where he resided for several years, enjoying the acquaintance of a few prominent musicians. Forced to leave by the Turkish invasion and the plague, he returned to Lodi, and next settled in Monticello, where for three years he was choirmaster. In 1484, having made a short stay in Bergamo, he became conductor of the Cathedral choir at Milan, and also established a music school there. He wrote the following works: Theoricum Opus Harmonicæ Disciplinæ; Practica Musica utriusque Cantus; Angelicum ac Divinum Opus Musicæ; De Harmonia Musicorum Instrumentorum. He was a man of great learning, well versed in the knowledge of his day as well as that of earlier times, and was looked up to as an authority on musical theory while living. His books, now rare, are of considerable historical value and of interest as specimens of early printing.

Gagliano (găl-yä'-nō), Marco da. About 1575-1642.

One of the earliest composers of opera; was born in the village of Gagliano, near Florence, and from it took the surname, by which he is known, though that of his father was Zanobi. He studied under Luca Bati, the chapelmaster of St. Lorenzo, where he was preparing for the priesthood, and succeeded to this position on Bati's death, in 1608, having assumed part of his work in 1602. Several years later he became chapelmaster to the Grand Duke of Tuscany. At that time he was already an active promoter of music in Florence, having started in 1607 the Accademia degli Elevati, a musical association, which continued for twelve or thirteen years. The opera, Dafne, produced at Mantua the same year, is

considered his most important work, and was highly praised and applauded. His other works include masses and madrigals in various collections. Responsori della Settimana Santa was considered the best of his compositions, of which comparatively few are extant, some having been lost, and a number never published, owing, it is said, to his strict and conscientious criticism.

Gaĭl (gä-ēl), Edmée Sophie. 1775-1819.

French dramatic composer and singer; born at Paris; studied singing under Nengozzi, and sang in concerts through southern France and Spain. She also studied theory under Fétis, Perne and Neukomm. She sang in London in 1816, and in Germany and Vienna, two years later, with Mme. Catalini. She married Jean-Baptiste Gaĭl, a Greek professor. She wrote the operas Les deux Jaloux; Madem. de Lannay à la Bastille; Angela, with Boieldieu; La meprise; and La Serenade; also vocal nocturnes and romances.

Gailhard, Pierre. 1848-

French opera singer and manager; born at Toulouse; studied first at his home conservatory, and at eighteen entered the Paris Conservatory as a pupil of Révial, where he took first prize in each of three subjects, singing, opera and comic opera. In 1867 he made his debut at the Opéra Comique, where he sang the part of Falstaff in Ambroise Thomas's Song d'une Nuit d'Été, with pronounced success. He remained at the Opéra Comique for three years, singing in at least eight roles, three of them new. In 1871 he made his debut at the Grand Opéra as Mephistopheles in Faust, and there remained a member of the company for thirteen years; at the expiration of that time he succeeded Vancorbail as co-manager with Ritt. He sang, on leave of absence, from 1879 to 1883, at Covent Garden, London, where he elicited much praise and remained in high favor. He has versatile talents, both vocal and dramatic, fitting him for either tragedy or comedy. In 1893 he became assistant manager to Bertrand, who had succeeded Ritt in 1891, and on his partner's death, Gailhard became sole manager. During his management of the Grand Opéra

many of Wagner's operas, and others by Verdi, Mozart, Leoncavallo, Gounod, Berlioz, Massenet, Saint-Saëns, etc., have been performed, and a number of famous singers have made their initial appearance in that theatre, including Melba, Eames, Alvarez and the De Reszké brothers. Gailhard also wrote several librettos, and in 1886 became a Chevalier of the Legion of Honor.

Galilei (gä-lĭ-lā'-ē), Vincenzo. About 1533-about 1600.

Celebrated musical theorist; was born, lived and died in Florence, where he was one of the most prominent of those who frequented the house of Count Bardi for the discussion of subjects in art, music and philosophy. He played the lute and the violin, and was learned in Greek musical theory, the principles of which he upheld in opposition to those who used counterpoint. He not only argued and wrote from this standpoint, advocating simpler musical forms, but composed some airs for a single voice with lute accompaniment. This was the beginning of the modern vocal solo, an idea developed by his successors, Caccini and Peri, who later produced the first musical drama. His works are of great historical interest. The dialogue, Il Fromino, published 1568 at Venice, gives much information concerning the mode of musical notation and the method of tuning used by the Italian lutenists of Galilei's time. Several other pamphlets in dialogue form deal with the controversy between himself and Zarlino, a contemporary teacher of counterpoint, and Galilei's former instructor. His son, the great astronomer Galileo, is said to have also written a musical treatise.

Galitzin (gä-lē'-tshēn), Nicolas Borissovich. -1866

A Russian prince and enthusiastic amateur musician, who played the violoncello well. Nothing is known of the date or place of his birth; his death occurred on his estate in Kurski. He is noteworthy chiefly from the fact that Beethoven dedicated to him an overture and three string quartets and corresponded with him through the composer's lifetime. Galitzin's wife was a skilled pianist, and his son George, born at St. Petersburg in 1823, was a still more active musician, conducting and maintaining a choir of seventy boys, which he organized at Moscow, 1842, and also an orchestra, with which he made concert tours in Germany, France, America and England about 1860, playing mostly Russian music, especially Glinka's and his own. He composed vocal, orchestral, instrumental and chamber-music.

Gallenberg (gäl'-lĕn-bĕrkh), Wenzel Robert, Graf von. 1783-1839.

Ballet composer; born in Vienna, studied under Albrechtsberger, and married in 1803 the Countess Julietta Guicciardi, formerly loved by Beethoven. He composed festival music for Joseph Bonaparte in Naples, 1805, and a year or two afterward was selected to direct the music in the Court Theatre, where he introduced the best German music, thus raising the standard and extending the range of music in Naples. From 1821 to 1823 he was assistant manager to Barbaja, then director of the Court Theatre, Vienna. Gallenberg undertook the sole management in 1829, but failed for lack of funds, and returned to Naples, where he again worked with Barbaja as ballet composer and director. Gallenberg was a prolific composer, but his works were soon forgotten. He composed a sonata, fantasias, marches and other pieces for piano, also several overtures, and forty or fifty ballets, some of those best known in his day being Samson; Arsinoë und Telemaco; Amleto; Alfred der Grosse; Jeanne d'Arc; Ismann's Graab; La Caravana del Cairo; Cæsar in Ægypten; Theodosia; Agnes und Fitz Henri; and Latona's Rache.

Galli, Filippo. 1783-1853.

Italian opera singer; was born at Rome and intended for the church, but as early as ten, unusual musical talent was evident in his playing. He made his debut as a tenor at Bologna, 1804, after which he rose rapidly to the front rank. In 1810 his voice was changed to a bass by a severe illness, and on competent advice he studied to cultivate his changed voice, which brought him success equal to, if not greater, than that prior to his illness. A second debut occurred at the Carnival of 1812 at Venice in one of Rossini's operas. The composer wrote several parts for him, and in

spite of a certain stiffness in his tone production, he commanded a salary for the London season of 1827 of about four thousand dollars. The next year he went to Spain and appeared successively at Rome, Milan and Mexico, during the years from 1822 to 1836. After this his voice deteriorated, and after various struggles, necessitated by want of providence in more prosperous years, he died in poverty at Paris.

Galliard (găl'-lĭ-ärt), John Ernest. About 1687-1749.

Composer; born in Hanover, studied under Steffnai and Farinelli. Galliard became an efficient oboe-player, and going to London in 1706, was appointed chamber musician to Prince George of Denmark, and later succeeded Draghi as organist at Somerset House, composing a Te Deum, Jubilate and several anthems. He composed the music for Hughes' opera, Calypso and Telemachus, in 1712, and from 1717 was commissioned by Rich to furnish music for his masques and pantomimes. In 1728 he set to music, in the cantata style, the Morning Hymn of Adam and Eve, in Milton's Paradise Lost. He published several translations and composed several cantatas, songs and pieces for various orchestral instruments. He also wrote the music for several plays and pantomimes as follows: Julius Cæsar, Pan and Syrinx, Jupiter and Europa, Dr. Faustus, The Royal Chace, or Merlin's Cave (containing a well-known hunting song, With Early Horn), and music for Lee's tragedy, Œdipus.

Galli-Marié (găl-lē măr-yā), Célestine. 1840-1905.

French mezzosoprano, was the daughter of a singer at the Paris Opéra, who was her teacher as well as father. She made her debut at Strasburg in 1859. After appearing in Italian Opera at Lisbon in 1861, she returned to Paris, and was engaged there at the Opéra Comique most of the time from 1862 to 1885, though appearing at intervals in other parts of France, Italy and Belgium. She created the parts of Mignon and Carmen, winning international fame, and is said to have sung in more than twenty operas from 1862 to 1878, and to have appeared as Carmen at the age of fifty with a cast including

Melba as Michaela and Jean De Reszké as Don José. She died at Venice, near Nice. Her marked success is attributed rather to her dramatic talent and great versatility in assuming parts of widely varying character, than to her voice, which seems to have been of no unusual quality.

Gallus, Jacobus. (Real name Jacob Handl). About 1550-1591.

His real name was Jacob Handl, also written Händl and Hähnel. Was a German composer of sacred music, born at Carniola, the name Gallus being a Latinized form, as was customary at that time. He was chapelmaster to Stanislaus Pawlowski, Bishop of Olmütz, about 1579, and later to the Emperor at Prague. He was a distinguished contemporary of Palestrini and Orlando Lasso, and composed before the modern scales of major and minor had been formulated. His compositions include detached pieces contained in Proske's Musica divina, and other collections of Bodenschatz, Zahn, Becker, Rochlitz, Schöberlein, etc. In 1580 he published Missæ selectiones, a series of sixteen masses in four books; in 1586, 1587, 1590, Musici operis harmoniarium, in four volumes; in 1589, Epicedon Harmonicum, and others. His motet, Ecce quomodo moritur justus, was borrowed by Handel for his funeral anthem.

Galuppi (gä-loop'-pĭ), Baldassare. 1706-1785.

Italian composer; was born on the island of Burano, from which he was frequently called Buranello. His father, a barber and violin-player, gave him his first instruction, and by the time he was sixteen he had composed an opera which was performed at Vicenza, but met with a humiliating reception. This failure incited him to study under Lotti; his next attempts were more successful, and he became in time one of the most popular composers of comic opera in his day. He also composed considerable sacred music and an unpublished sonata for harpsichord. In 1726 he had removed to Venice. In 1762 he was made chapelmaster at St. Mark's and director of the Conservatorio degli Incurabili. In 1765 he was called to the post of imperial chapelmaster in St. Petersburg, but returned to Venice in

1768, resuming his former position as director at the conservatory. Burney says that as an operatic composer he had more influence on music in England than any other of his nationality. His operas are now, however, of merely historical interest as being superior in every essential to the works of his Italian contemporaries.

Gänsbacher (gĕns'-bäkh-ĕr), Johann. 1778-1844.

Born at Sterzing, Tyrol; began his musical education as a choir-boy and pupil under his father, the choirmaster in his native town, and later studied under Vogler and Albrechtsberger in Vienna, where he taught and composed. After a visit to Prague he next went to Dresden and Leipsic, and in 1810 to Darmstadt, to resume his studies under Vogler. Here he became the intimate friend of Meyerbeer and Weber, also pupils of Vogler, and assisted Weber in his concerts at Mannheim and Heidelberg, and later in Prague, after a sojourn at Vienna, where he met Beethoven. He served in the war of 1813, and for the next ten years led a wandering and unsettled life, but succeeded Preindl in 1823 as chapelmaster of the cathedral in Vienna, a post he held till his death. He was highly esteemed both as a man and a musician. His compositions show thorough preparation rather than originality. Out of two hundred and sixteen in all, comparatively few were published. His church music included seventeen masses; four requiems; and several Te Deums and offertories. His other works comprise a symphony; sonatas; trios and other music for piano; marches; serenades; concerted pieces; various songs and vocal compositions; a Liederspiel; and music to Kotzebue's Kreuzfahrer.

Gantvoort (gänt'-vōrt), Arnold J. 1857-

Teacher and writer of music; was born in Amsterdam, and at the age of nineteen came to America, where he has established himself as a teacher, having been connected with colleges at Bowling Green, Kentucky; Oxford, Ohio, and Piqua, Ohio. In 1894 he became the head of the preparatory department for teachers of public-school music in the College of Music, Cincinnati, where he published a

series of music-readers for public-school children. From 1891 to 1894 he was president of the Ohio State Music Teachers' Association. In 1889 he was president of the Music Teachers' National Association, which met that year in Cincinnati. He is at present president of the Cincinnati College of Music.

*** Ganz (gänts), Rudolph. 1877-**

Contemporary pianist, pronounced by Felix Weingartner as without an equal among the piano virtuosos of the younger generation. Was born in Zurich, Switzerland; was a pupil of his uncle, Carl Eschmann-Dumur, studying both piano and cello; playing the latter instrument in public at ten, and the piano at twelve. In 1899 he went to Berlin, where he studied piano under Busoni, and composition under Urban. He appeared there in recital and with the Philharmonic Orchestra. In 1900 he came to Chicago to accept the position of head teacher of piano in the Chicago Musical College, where he remained until 1905, becoming prominent in America as a concert pianist, appearing both in recital and with the principal orchestras. Although at home in both classical and modern works, he has become especially distinguished for his initiative and perseverance in introducing the compositions of the later French composers to American audiences, including Debussy, d'Indy and Chausson. In 1905 he severed his connection with the Chicago Musical College to devote himself to concert work, incidental private teaching and composition, going to Europe the next year for a concert tour, and returning to America for the season of 1907-1908, during which he appeared in public nearly a hundred times, including twelve appearances with orchestra. In March, 1908, he sailed for Europe, expecting to settle in Berlin, and divide his time between concert work and composition. For three successive seasons he has played with the Boston Symphony Orchestra, the New York Symphony Orchestra, and the Pittsburg Orchestra, and with the Kneisel Quartet; he has appeared three times with the Thomas Orchestra in Chicago, and with other prominent organizations, and has elicited enthusiastic praise from the foremost critics and conductors of the country. Mr. Ganz's composi-

tions comprise a symphony in E; a concertstück for piano and orchestra in B minor; a piano concerto in E; sonata for piano and violin in C; two song cycles in English, the Lake and the Season cycles; male chorus from Cyrano de Bergerac; variations for piano on a theme by Brahms; piano transcriptions of famous songs by Franz, Kirchner and other composers; shorter piano-pieces; and about eighty separate songs, set to words in English, French and German, respectively, about twenty-five of these having been published so far.

Ganz (gänts), Wilhelm. 1833-

Son of Adolf Ganz; born at Mayence, and is a versatile musician. He studied with Eckert, Anschütz and others. At about fifteen years of age assisted his father, when the latter was chorusmaster at Her Majesty's Theatre, London, where he heard the best singers of that time, and some eight years later was accompanist to Jenny Lind during her tour through England and Scotland. Was organist of the German Lutheran Church in the Strand for some time, and second violin in Dr. Wylde's New Philharmonic Society in 1852. Some twenty years later he became joint conductor with Wylde, and in 1879 sole conductor, for three seasons directing the Ganz Orchestral Concerts, where he brought out Berlioz's Symphonie Fantastique, Liszt's Dante Symphony, and other works of importance, also engaging soloists of such standing as Sophie Menter, Essipoff, Saint-Saëns, and de Pachmann. Ganz is professor of singing at the Guildhall School of Music, London, and in 1898 a Jubilee concert was held in his honor.

Garat (gä-rä), Pierre Jean. 1764-1823.

Celebrated French concert singer and vocal teacher; was born at Ustaritz, and was intended for a lawyer, but while attending the Paris University, for this purpose, devoted so much time to music that a quarrel occurred with his father. Fortunately, however, he secured the position of private secretary to Count d'Artois, through whom he became a favorite singer to Marie Antoinette, who paid his debts more than once. He is said not to have had thorough elementary training, but nevertheless his talent and opportunities for hearing good music compensated largely for lack of early instruction. At the time of the French Revolution he left Paris with Rode, and they gave concerts at Hamburg with great success. In 1794 they returned to Paris, and next year Garat appeared in the Feydeau concerts, winning such a triumph that he was soon offered the professorship of singing in the newly established Conservatory, where his success as a teacher was attested by a large number of noted pupils. Up to his fiftieth year, he retained his fine voice, both tenor and barytone in compass, and especially remarkable for execution in coloratura singing. His memory also was prodigious.

Garcia (gär-thē'-ä), Manuel del Popolo Vicente. 1775-1832.

Illustrious Spanish vocalist and teacher; born at Seville, was a chorister in the cathedral at six years of age, and by the time he was seventeen was known as a singer, composer and conductor. At thirty his compositions, mostly light operas, were popular throughout his native country, but his work in this line was insignificant beside that which he later accomplished in singing and yet more in teaching. His debut as a singer occurred in Italian operas at the Opéra Bouffe in Paris, 1808, and his success was immediate. In 1809 he sang in concert a monodrama of his own, Poeta calculista, previously produced in Madrid. He went to Italy in 1811, repeating his former successes, and the next year was made first tenor in Murat's Chapel, Naples. While in Italy he brought out his Caliph of Bagdad with great success, and was the recipient of honors from Rossini, who wrote for him the part of Almaviva, and the chief tenor role in Elisabetta. In 1816 he returned to Paris, bringing out several operas, and singing again at the Theatre Italien under Catalini's management, with which, however, he soon became provoked, and the next season found him in London, singing with triumphs equal to those in Italy and Paris. In 1819 he was once more singing at the Theatre Italien, and remained in Paris till 1823, singing in all the well-known Italian operas, and bringing out four operas of his own at different theatres. He then reappeared in London, singing at the Royal Opera in 1824, and founding a school of singing there. In 1825 he went to New York

with the purpose of establishing Italian Opera in that city, taking with him a company among whom were his wife, his son Manuel and his daughter Maria, (afterward the famous Malibran). The next year he produced nearly a dozen new Italian operas, and gave seventy-nine performances at the Park and Bowery Theatres, New York, and in 1827 went to Mexico, where he brought out eight operas, during a stay of a year and a half; but on the return journey the company was robbed of all the proceeds of this work, including about six thousand pounds in gold. Garcia returned to Paris, and from this time devoted himself to teaching. He composed the following operas: La mort du Tasse, and Florestan, grand operas; Le prince d'occasion; Fazzoletto; La Meunière; Les Deux Contrats; and Le tre sultane. In all he is said to have composed seventeen Spanish, nineteen Italian, and seven French operas. He was intelligent and musically broad beyond the majority of vocalists. A number of celebrated pupils were indebted to him for their training; including Mmes. Rimbault and Favelli, and Adolphe Nourrit, his own three children, Madame Malibran, Madame Viardot, and his son Manuel, being the most famous of all.

Garcia, Manuel Patricio Rodriguez. 1805-1906.

Was born March 17, 1805, at Madrid, Spain, and began his musical studies under his father and various teachers in Naples, where they lived from 1811 to 1816. His father began to train his voice at fifteen years of age, and at the same time the younger Garcia was a pupil of Fétis in harmony at Paris. After his return from the American tour, made by his father's opera company, he went to Algeria as a soldier in the French army; this action, it is said, was because of his father's extreme strictness and severity. On the younger Garcia's return to Paris, he undertook work in the military hospitals, and became interested in the study of medicine, which led him into special investigations of the vocal organs. In 1829 he joined his father as a teacher of singing, in which vocation his ultimate success was scarcely surpassed by that of the elder Garcia. He used his father's method, but went farther; his medical researches enabled him to apply scientific principles to the training of the voice, and to base his system on a thorough knowledge of the physiological laws governing voice production, both natural and artificial. In 1840 he sent to the French Academy a valuable treatise, entitled Mémoire sur la voix humaine, for which he received many congratulations, and which, it is said, may be called the foundation of all similar investigations since. The next year his first celebrated pupil, Jenny Lind, destined also to be the most distinguished of all his pupils, came to him. Afterwards, other famous singers studied under him, including Mathilde Marchesi, Charles Santley, and Julius Stockhausen. In 1847 he was appointed professor of singing at the Paris Conservatory, and published the same year a second work, Traité complet de l'art du chant, which was subsequently translated into German, Italian and English. In 1848 the French Revolution impelled him to London as a refuge, and that same year, contrary to the usual statement of biographers, he was elected to the faculty of the Royal Academy of Music, and held this post till 1895, a tenure of forty-seven years. He then resigned, but continued to teach privately, and on the centenary of his birth, he gave a lesson. James D. Brown thus speaks of Garcia's influence in his adopted land: "His labors at the Royal Academy of Music have been of the most valuable character for English vocal art, and his presence in it during thirty years has placed it, in this special department, on a level with the great continental conservatories." He was elected a director of the institution in 1878.

Garcia's most original and valuable work was the invention of the laryngoscope, which occurred in 1854. The idea, according to his own account, came to him rather as a discovery than as an invention, since it was the result of what might be called a flash of inspiration, and not of patient research with a particular object in view. His friend, Felix Lemon, has said that its beneficial effects have been so widespread that "three per cent of all human beings have reason to bless the name of Manuel Garcia," referring, evidently, to the fact that the laryngoscope has proved even more important to the medical than

to the musical profession; it won for Garcia the honorary degree of Doctor of Medicine from the University of Königsberg. The centenary of Garcia's birth was honored with a celebration absolutely unique. March 17, 1905, witnessed a gathering in the rooms of the Royal Medical and Chirurgical Society, London, of delegates from musical and medical societies all over the world, including Australia and Japan, who delivered addresses or messages. The King of England conferred upon him the honorary commandership of the Royal Victoria order; the King of Spain sent a decoration, and the German Emperor conferred upon him the Great Gold Medal of Science, which only four other scientists had previously received. Garcia's old pupils also sent a delegate to deliver an address. A score of laryngological societies, together with a number of private individuals, had engaged the distinguished Sargent to paint the old musician's portrait, which was now presented to him before the great assembly. His response, and his speech at the banquet given that evening in his honor, would confirm the statement of writers at that time that his mental faculties were entirely unaffected by age. At this banquet the attendance of the personal representative of the English King and the telegram of congratulations from the prime minister, Balfour, prove in what high esteem Garcia was held by the British government. Garcia is said to have been, with the possible exception of Sarasate, the most important musical genius produced by Spain.

Garcin (găr-săn), Jules Auguste. 1830-1896.

French violinist and conductor; was born at Bourges. At the Paris Conservatory he studied violin under Clavel and Alard, harmony under Bazin, and composition under Adam, and took first prize for violin in 1853. In 1856 he became a member of the opera orchestra, and in 1871 was appointed first solo-violin and third conductor. In 1880 he joined the orchestra of the Conservatory concerts as first violin, becoming second conductor in 1882, and first in 1885. In 1890 he succeeded Massart as professor of violin at the Conservatory, and died in Paris six years later. He wrote a concertino for viola, a symphonic suite for orchestra, and various compositions for violin, including a concerto which he played in 1868 at the Concerts Populaires.

Garden, Mary. 1873-

American dramatic soprano, who has been called "the idol of the Parisian opera-goers," and who came back to her own country in 1907, to sing in New York for the first time, at the Manhattan Opera House, the roles she had made famous at the Opéra Comique. Her appearances were greeted with the greatest enthusiasm. Miss Garden was born in Aberdeen, Scotland, but came to America with her parents when she was very young. Her early years were passed in Chicago, and when she grew to young womanhood and developed a good soprano voice, she was much in demand for musicales and church affairs and also sang in a church choir in that city. The family moved to Hartford, Connecticut, and from there to New York, where Miss Garden studied voice culture with Mrs. Robinson Duff, who recommended a course under some good teacher in Paris, with a view to her pupil's going on the operatic stage. The funds for her course of instruction in Paris were generously provided by Mrs. David Mayer, the wife of a retired merchant of Chicago, a keen patron of the arts, and an old friend of the Garden family. For four years Mrs. Mayer defrayed the expenses of her protégée's studies in the French capital, which she reached early in 1897, and made it possible for her to study with the best teachers of that city. Her first teacher was Trobedello, she next became a pupil of Fugère of the Opéra Comique, and then studied with Jules Chevallier. It was not until 1900 that the American girl had her chance, when, with only a few hours' notice, she undertook the role of Louise, in Gustave Charpentier's opera of that name at the Opéra Comique, in place of the prima donna, who was ill. Miss Garden's success was so great that she was retained in the part and made two hundred and five appearances in it at that theatre. For a time after that she studied with Jean De Reszké and sang at the Comique the roles of Melisande in Debussy's Pelleas and Melisande, in Thaïs, in La Traviata, in Piernes'

Fille de Tabarin, in La Reine Fiametta; Lakme; Manon; Massenet's Cherubin, and in Erlanger's Aphrodite. Later she added to her repertory, the part of Nedda in I Pagliacci. Miss Garden is exceedingly popular in London, where she has sung at Covent Garden. She has also been successful at many of the European watering-places, especially at Aix-les-Bains, where she sang a few summers ago by special request of King George of Greece, by whose desire she also sang at Windsor Castle for King Edward and Queen Alexandra in 1907.

Gardiner, William. 1770-1853.

English amateur composer and writer on musical subjects; was born at Leicester and died there later. He spent much time in traveling over Continental Europe, and composed some songs under the pseudonym of W. G. Leicester. He also set to music by Haydn, Mozart and Beethoven, Pope's Universal Prayer; published in 1812 a collection of sacred melodies from these three composers, and wrote an oratorio, Judah, adapted from their musical works. He wrote Music and Friends, published in London, 1838 to 1853, in three volumes, and Sights in Italy, a book giving his observations in regard to music and art in general. His most striking and characteristic work, however, is The Music of Nature, which he calls "an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments is derived from the songs of the animated world;" a book which, as one might infer, leads its writer into some deductions original to the point of whimsicality.

Gardoni (gär-dō'-nē), Italo. 1821-1882.

Italian operatic tenor; born at Parma, was a pupil of De 'Cesari, and made his début in Roberto Devereux at Viadana, in 1840. Going to Berlin, he appeared as Rodrigo in the same cast with Rubini, who sang Otello. After successive appearances in Milan, Brescia and Vienna, where he sang with Viardot and Alboni in several operas, he went to Paris, where he created the part of the tenor in Marie Stuart at the Académie Royale, and also was given the chief parts in the Favorite, Robert le Diable, etc. His first London appearance was in 1847, where he succeeded to a portion of the favor accorded Mario. From that time forth he sang during the winter at the Théâtre des Italiens, Paris, returning to London for the season, although engaged occasionally for the season in Madrid, Rome, Amsterdam and St. Petersburg.

Garlandia, Johannes de. Lived about the Thirteenth Century.

Writer on musical subjects, was the author of a treatise on plain chant, and several works on mensural music, which have been by some authorities ascribed to Gerlandus, a mathematician of the Twelfth Century; but later their author was conceded to be identical with the grammarian, Garlandia, who seems to have been active in the earlier half of the Thirteenth Century in England and France, and who wrote poems on religious and historical themes. Riemann names a second writer, sometimes called Galandia, of the latter half of the Thirteenth Century, still living in the Fourteenth, as the author of the treatise on plain chant above mentioned.

Garrett, George Mursell. 1834-1897.

English church composer and organist; was born at Winchester, England, was a pupil of Elvey at Oxford, and afterwards of the organist Wesley at Winchester, from 1848 to 1854, becoming the latter's assistant in 1851. From 1854 to 1856 he was organist of Madras Cathedral, from 1857 of St. John's College, Cambridge, taking the same year the degree of Bachelor of Music from Cambridge, and in 1867 that of Doctor of Music. In 1873 he succeeded Hopkins as organist at the University. In 1878 he received the degree M.A., then conferred for the first time upon anyone not filling a professor's chair in music. He was University lecturer on harmony from 1883; was examiner in music for the University of Cambridge, and conductor of St. John's College Musical Society, playing at its concerts as solo pianist. He was also a member of the Philharmonic Society. His compositions are The Shunammite, sacred cantata; The Deliverance of St. Peter, in manuscript; The Triumph of Love, secular cantata; services and anthems;

part-songs, songs and organ pieces. His reputation as a composer rests almost entirely on his music for the church service. He was well known as an organist, and died in Cambridge.

Gasparini (gäs-pä-rē'-nē), Francesco. 1668-1727 or 1737.

Italian composer; born near Lucca, studied under Corelli and Pasquini at Rome, and later taught at the Conservatory della Pieta in Venice. Two years before his death (upon the date of which authorities differ) he was appointed chapelmaster at the Lateran, Rome; but the real responsibility of the position devolved upon an assistant, on account, it is said, of his advanced age. He is said to have been much esteemed in his time for his compositions in both sacred and dramatic music. His works include from thirty to forty operas, produced in Venice, Rome, and elsewhere; a number of masses, songs, cantatas, and motets; an oratorio, Moses; and a method of thorough-bass accompaniment which has outlived his musical compositions, and was used up to about the middle of the last century. The well-known Benedetto Marcello was his pupil for a number of years.

Gassmann (gäs'-män), Florian Leopold. 1723-1774.

Composer; born at Brüx, Bohemia; ran away from home at about the age of thirteen to escape a distasteful commercial career, and by playing the harp made his way to Bologna. Here he became the pupil of Padre Martini, who gave him lessons for two years and secured an organ position for him in Venice, where he entered the service of Count Leonardo Venieri, and speedily became known as a composer. In 1762 Emperor Francis I. called him to Vienna as ballet composer, and here in 1771 he was instrumental in founding the Tonkünstler Societät, for the aid of the widows and orphans of Viennese musicians, which in 1862 was reorganized under the name of the Haydn Society. His most famous pupil was Salieri, who educated Gassmann's daughters as opera singers after his death, which occurred in Vienna. His compositions include twenty-three Italian operas; two German operas; considerable orchestral and chamber music; and a large amount of church

music, which included a mass for chorus and orchestra and an oratorio, which was considered by Mozart superior to his operas.

Gatty, Alfred Scott. 1847-

English composer; born at Ecclesfield, Yorkshire; was the son of a clergyman, the subdean of York Cathedral. He studied at Marlborough, and at Christ's College, Cambridge, and in 1880 was appointed Rouge Dragon, Pursuivant of Arms, Heralds' College, London. His works comprise two operettas, Sanford and Merton's Christmas party, and Not at Home; Little Songs for Little Voices, in two books, for children; some piano music; and numerous songs, including O Fair Dove! O Fond Dove! One Morning, Oh! So Early, and The Lights Far Out at Sea. His reputation is based principally on his songs.

Gaul (gôl), Alfred Robert. 1837-

English organist and composer; born in Norwich, was a chorister in Norwich Cathedral from 1846, and later pupil and assistant to Dr. Buck, the organist. At the age of seventeen he became organist of Fakenham, and in 1859 left to take the position at Lady Wood, Birmingham, and in 1868, at St. Augustine's, Edgbaston. In the meantime he had obtained the degree of Bachelor of Music at Cambridge, in 1863. He became conductor of the Walsall Philharmonic Society in 1887, and up to 1904, possibly later, was teacher of harmony and counterpoint and conductor of a singing class at the Birmingham and Midland Institute, also teaching at King Edward's High School for Girls and at the Blind Asylum. He played at the Bow and Bromley Institute in 1888, and has conducted performances of his own works in many English towns. His choral works are Hezekiah, an oratorio: First Psalm, a sacred cantata; Ninety-sixth Psalm for solo voices and eight-part chorus; Ruth, a sacred cantata; The Holy City; Passion music; Joan of Arc; 150th Psalm; The Ten Virgins; Israel in the Wilderness; and Una, with libretto adapted from Spenser's Faerie Queene. Other works are anthems, part-songs and glees, including The Shipwreck, a prize glee; The Death of Adonis; Silent Land; Better Land; The Day is Done; Ferry Maiden;

Footsteps of Angels; The Reaper and the Flowers; Jack Frost; an ode, A Song of Life, some hymns, chants, and pieces for piano. The Holy City has been very popular in this country, but Ruth, also well known, was the first large work to call attention to his compositions. It has been spoken of as a fresh and melodious work. well contrasted in its several parts.

Gaultier (gōt-yā), Denys.

Born between 1600 and 1610. Died about 1664. A renowned lute-player; was born at Marseilles, and died in Paris. When quite young he went to Paris to study law, and there, in 1647, with his cousin Jacques, established a school for lute-playing, which proved a success. He composed much for the lute, and was considered by his contemporaries the most eminent composer and player for his instrument. Two collections of lute-music containing many of his own and of his cousin's compositions, are extant, namely, Pièces de luth and Livre de tablature; and a manuscript collection of sixty-two pieces is preserved in the Berlin Museum.

Gaultier, le vieux. About 1597-about 1670.

Celebrated French lutenist (supposed to be identical with Jacques Gaultier, and to have been born at Lyons), was a pupil of Mesangeau and Court lutenist in London from 1617 to 1647, when he returned to Paris, where with his cousin Denys he formed many pupils of note. The library of the Paris Conservatory contains some of his compositions.

Gauntlett, Henry. 1805-1876.

English composer, editor, and organist; was born at Wellington; son of a clergyman, and played the organ before reaching his teens. At twenty-one he was apprenticed to a solicitor, and in five years began the practise of law, but in the meantime continued his musical work, and was organist at St. Olave's from 1827 to 1847. About 1836 he began to advocate a change in the compass of the organ keyboard, extending it from C to C instead of the commonly used form of F and G. This innovation was looked upon unfavorably, but, with the assistance of William Hill, a prominent organ-builder, who reconstructed according to this new model several large organs in London, as well as building new ones, he finally succeeded in bringing about the use of the C organ over England. He also patented, in 1852, an electro-magnetic device to be used in organs with pneumatic action; this was a step toward the improved electro-pneumatic action of the present day. Gauntlett became organist of Christ Church, Newgate Street, in 1836, where the instrument was rebuilt by Hill. In 1842 he gave up his law practise and turned his attention entirely to music, the next year receiving the degree of Doctor of Music from Lambeth. He was later organist of two other churches, and continued active work in that line until 1872. Gauntlett was in his day considered one of the best organists and authorities on psalmody, and composed much church-music. His later reputation rests on his collection of hymns and psalms, and on his own anthems and hymns, which are much used, especially the latter. He also published editions of works by Bach, Beethoven and other composers.

Gautier (gōt-yā), Jean François Eugène. 1822-1878.

French composer and violinist; was born at Vaugirard, near Paris. He studied violin under Habeneck and composition under Halévy at the Paris Conservatory, where in 1838 he won the first prize for violin and in 1842 the second grand prize. In 1848 he was second conductor at the Theatre National, and later at the Theatre Lyrique. In 1864 he became choral director at the Theater Italien. The same year he was appointed professor of harmony at the Paris Conservatory, and eight years afterwards of musical history. For several years he was also chapelmaster of the Church of St. Eugène, Paris. His dramatic compositions consist of fourteen operas, the majority containing only one act, and performed at the Theatre Lyrique or the Opéra Comique. Among these may be mentioned L'Armeau de Marie; Les Barricades, in collaboration with Pilati; Le mann de la garde; Murdock le Bandit; Flore et Zephire; Schahabaham II; Le mariage extravagant; Le docteur Mirobolau; La Bacchante; Jocrisse; and Le trésor de Pierrot. His sacred music comprises an oratorio, La mort de Jésu; a cantata, Le août, and du Ave Maria.

Gaveaux (gă-vo), Pierre. 1761-1825.

French opera singer and opera composer; born at Béziers, was a pupil of Franz Beck, conductor of the Bordeaux Theatre, in composition, and sang at the Church of Saint Severin in the same city, where he made his debut with decided success, He sang later in Montpelier, and from 1789 was engaged at the Opéra Comique, Paris. He composed thirty-five operas, of which a few remain in some favor. Though fluently written and appropriate to the stage, their intrinsic value is small. One of these, Léonore ou l'amour conjugal, was written on the same subject as Beethoven's Fidelio. Gaveaux died insane.

Gaviniés (gă-vēn-yĕs), Pierre. About 1726-1800.

Eminent French violinist, called by Viotti "the French Tartini." Was born at Bordeaux, the son of a violin-maker. He was chiefly self-taught, but learned much from hearing the great Italian violinists on their tours through France. He made his debut in 1741 at one of the Concerts Spirituels, and settled in Paris as a teacher and concert player; in the latter capacity he confirmed the highly favorable impression made at his first appearance, and was regarded by contemporaries as one of the great violinists. He was director of the Concert Spirituel from its reorganization by Gossec in 1773, and on the foundation of the Paris Conservatory was appointed professor of violin, and here formed many noted pupils. He is regarded in France as the founder of the French school of violin-playing. While by no means lacking on the expressive side, his playing displayed great virtuosity, and his compositions, especially, indicate a greater command of technique than those of Tartini, although inferior in other respects. Les Vingt-quatres Matinées, twenty-four studies for violin in all keys, his most noted work, contains difficulties of execution that are said to be a strain on the possibilities of the violin itself, though it is asserted that Gaviniés, even as an old man, played these very passages with perfect ease. His other works comprise six concertos and six sonatas for violin and bass; three sonatas for violin solo; six sonatas for two violins, the Romance de Gaviniés, long popular in France; and a comic opera, Le Prétendu, performed at the Comédie Italienne, 1760.

Gayarré, Julian. 1844-1890.

Opera singer of Italian descent, who was born in Spain. His parents were poor, but the Spanish musician Eslava assisted him to study in the Conservatory of Madrid. Singing first in public in a subordinate part, his debut as soloist was remarkably successful. From 1873 to 1877 he sang at Rome, Milan, Vienna, St. Petersburg and in South America, then made his real debut at Convent Garden as Fernando in La Favorita, and was at first hailed as a second Mario. He thereafter appeared successfully in various operas of Wagner, Verdi, Weber, Gounod, Bellini, and others. In 1887 he reappeared at Covent Garden as the tenor in Glinka's Vie pour le Czar, then first performed in London, he having been engaged for several years previous in different cities of Continental Europe. He is said to have been an "admirable Lohengrin, and unrivaled as Gennaro in Lucrezia Borgia, as Jean de Leyden in Le Prophète, and Enzo in Ponchielli's Giaconda." From 1877 to 1887 Gayarré was the most interesting tenor in London opera. His character was remarkable among men of his profession from the fact that, remembering his earlier days of poverty, he passed on to others the aid he had received, and among other worthy deeds founded a school for Spanish singing students in cramped circumstances. He died at Madrid, much regretted.

*** Gaynor, Mrs. Jessie L. 1863-**

Jessie L. Smith was born in St. Louis, Missouri, the daughter of a prominent business man of that city. Her mother, Susan Fenimore Taylor, from whom she inherited her love and talent for music, was related to James Fenimore Cooper. As a child Mrs. Gaynor sang correctly before she could talk. She was early placed under instruction, first in instrumental, and later in vocal music, continuing her musical studies while in school and college. Aside from her piano study she became somewhat familiar with the cornet, doublebass, and violin, later giving two years' study to the last named instrument, and while at school played in an amateur orchestra on these different instruments

Her later preparation for professional work was made under Dr. Louis Maas of Boston, in piano and theory. Afterward she studied voice under John Dennis Mehan, theory under A. J. Goodrich and Adolph Weidig, and piano under Leopold Godowsky. After her marriage to Thomas W. Gaynor of Iowa City, they removed to St. Joseph, Missouri, where Mrs. Gaynor organized the Ladies' Fortnightly Musical Club, and became an active musical influence in the community. In 1895 she went to Chicago, where for five years she was a well-known teacher of piano and harmony, and published there her first compositions, among them An Album of Seven Songs, Rose Songs, and Songs to the Little Folks, besides a number of single works, all of which met with a most favorable reception. In 1900 she returned to St. Joseph and established a musical school known as The Gaynor Studios, which has been very successful, and constitutes an art center in that place, drawing, painting and other arts being taught in addition to the various branches of music. Her musical activities have extended to the giving of lecture-recitals of her songs, particularly for children, and of talks on the musical training of children, for which she is in demand at musical clubs, state teachers' conventions, and other educational bodies. She is a member of the Chicago Manuscript Society, and of the Musical Manuscript Society of New York. Her Album of Seven Songs includes a graceful setting of the favorite, The Night Hath a Thousand Eyes; Love's Coming; Cradle Song; If I were a Bee; Lullaby; Sleep Song; and And I. The Album of Rose Songs contains If I Knew; My True Lover gave me a Red, Red Rose; The Wind Went Wooing a Rose; In my Garden; My Valentine; and Because She Kissed It. Among the Songs to Little Folks are The Rich Little Dolly; Fireflies; An Early Morning Pastoral; and The Flower's Cradle Song. Another volume of interest to every child is that of Mother Goose Songs from the operetta, The House that Jack Built, which Mrs. Gaynor wrote in collaboration with Mrs. Alice C. D. Riley.

Several recent publications are for the use of public schools, written with an educational object in view; these include Lilts and Lyrics, written in collaboration with Mrs. Riley, mentioned before, who is the author of the words of most of Mrs. Gaynor's songs; and The Elements of Musical Expression. Songs of the Child World, Nos. 1 and 2, are for an earlier grade, and have a wide use in kindergartens and the primary grades of schools.

Mrs. Gaynor has also published some works for piano, among those best known being two books for beginners, Miniature Melodies, and First Pedal Studies. She has also written, in collaboration with Mrs. Riley and Frederic Fleming Beale, several successful operettas and cantatas, such as The House That Jack Built, The Toy Shop, The First Lieutenant, The Man with a Wart, and Harvest Time, Christmas Time, and Blossom Time. Elson says of her children's songs that in this juvenile vein she has no equal among American women, and that some of them may be readily used by "children of a larger growth." Mrs. Gaynor's reputation rests principally on her songs. In the attractive operettas her gift of melody and of rhythm is in evidence, and also the same instinct which unites the words and music of her songs into an artistic whole.

Gaztambide (gäth-täm-bē'-dhĕ), Joaquin. 1822-1870.

Spanish composer and teacher; born at Tudela; studied piano and composition under José Guelbenzo, organist at Pampeluna, and afterward became a pupil of the Madrid Conservatory, where he studied under Albeniz and Carnicer. Later he became orchestral leader at the Teatro del Principe, Madrid, where he brought out his first operatic work, known as a zarzuela. During the next twenty-five years he composed about forty of these Spanish operettas, which met with great popular success. He also became director of the Conservatory concerts and honorary professor at the Conservatory. A younger relative, Xavier Gaztambide, was an orchestral leader at a Madrid theatre in 1866, and the composer of several zarzuelas.

Gazzaniga (gäd-sän-ē-ga), Giuseppe. 1743-1819.

Celebrated Italian opera composer; born at Verona, was a pupil of Porpora and Piccinni. His first opera, Il finto cieco, was brought out in 1770

at Vienna, and was followed by more than thirty others, produced in Vienna, Naples, Venice and other Italian cities, also Dresden. Among these were the noted Il Convitato di Pietra, a work based on the same subject as Mozart's Don Giovanni, and after its first success in Venice, 1787, repeated in Rome and London as well as in the Italian theatres. In 1791 Gazzaniga received the appointment as chapelmaster of the Cathedral at Crenia, and composed only sacred music thenceforth, including cantatas, masses, a Te Deum, and a Stabat Mater; but his reputation is decidedly based on his operatic works.

Gear, George Frederick. 1857-

English concert pianist and composer, was the son of Henry Handel Gear, a professional musician, active as a vocal teacher, organist and church composer. George Frederick Gear was born in London, studied under J. F. Barnett and Dr. Wylde, and secured in 1872 a scholarship at the London Academy of Music, where he won medals in piano and harmony, and later became a professor. He was also an associate of the Philharmonic Society, a member of several other musical societies, and directed the German Reed Company from 1876 to 1892. He composed a string quartet; two sonatas for piano; two operettas, A Water Cure, and Hobbies; a scene for soprano voice and orchestra; and a number of songs.

Gebauer (zhŭ-bō-ā), Michel Joseph. 1763-1812.

Orchestral player and composer; was born at La Fère, France, and when but fourteen years old was oboist in the Swiss Guard, and in 1791 in the Garde Nationale, Paris, where three years later he became professor at the Conservatory. In 1802 he resigned to assume the leadership of the band of the Imperial Guard, and on his army route made a study of German military music. He was also a proficient executant on the violin and viol, and in addition to the two hundred or more popular military marches which he wrote, composed much music for various combinations of orchestral instruments.

Gebauer, François René. 1773-1845.

Composer and bassoonist; born at Versailles; studied under his brother.

Michel Joseph, and Devienne. At fifteen he was bassoonist in the Swiss Guard, at twenty-three professor of bassoon at the Conservatory, where he remained till 1802, and resumed the position after 1825. From 1801 to 1826 he was a member of the Grand Opéra Orchestra. He wrote a variety of compositions for wind-instruments, and also a method for bassoon.

Gebauer, Etienne François. 1777-1823.

Flutist and composer for orchestral instruments; was born at Versailles, and studied first under his brother, Michel Joseph, later under Hugot. He entered the Opéra Comique Orchestra as second flute in 1801, and was first flute from 1813 to 1822, when he resigned because of ill health. He composed over one hundred flute solos, exercises, and variations; also numerous duets for flutes; several duets for violins; sonatas for flute and bass; and airs with variations for clarinet.

Gebel (gā'-bĕl), Georg. 1709-1753.

Organist and composer; born at Brieg, Silesia; was the son and pupil of Johann Georg. Commenced to play the harpsichord at four, and at twelve showed marked ability as an organist. For some time his father's assistant, he became second organist at St. Maria Magdalene, Breslau, in 1729, and later chapelmaster to the Duke of Oels. In 1735 he became a member of Count Brühl's Orchestra at Dresden, and from the inventor, Hebenstreit, learned to play the latter's pantaleon, a peculiar stringed instrument. In 1747 he was appointed leader and conductor to the Prince of Schwarzburg at Rudolstadt, where he died. Georg junior produced during his brief life about as many compositions as Johann Georg. During his residence at Breslau he composed considerable church and chamber-music, while at Rudolstadt he wrote over one hundred symphonies, partitas, concertos, and other compositions for orchestra; twelve operas, several cantatas and oratorios.

Gebel (gā'-bĕl), Johann Georg. 1685-1750.

German organist and composer; born at Breslau; was apprenticed as a boy to a tailor, but ran away at the age of eighteen and studied under the organists Tiburtius, Winkler and Krause. In 1709 he became organist

at Brieg, where he studied under Stöltz, and in 1713 returned to Breslau to take a similar position. He possessed a mechanical turn of mind, and invented a clavichord with quarter-tones, and a clavicymbalum (or clavicembalo) with both manual and pedal keyboards. At the age of sixty-four, though quite infirm, he succeeded his younger son as organist of the Breslau Church, the latter having to take another position; the next year he died. His compositions are a Passion oratorio; a mass with orchestral accompaniment; songs, chorals, and canons, including one for thirty voices; a number of pieces for organ, clavichord and other instruments.

Geisler (gīs'-lĕr), Paul. 1856-

German dramatic composer; born at Stolp, Pomerania; was a pupil of his grandfather, the musical director at Marienburg, and later of Konstantin Decker, a pianist and composer of note. He was chorusmaster at the City Theatre, Leipsic, from 1881 to 1882, and next joined Angelo Neumann's Wagner Company. From 1883 to 1885 he was second conductor at Bremen, Anton Seidl being chief conductor. He lived in Leipsic for a number of years, later in Berlin, and finally in Posen, where he founded the Symphony concerts and became conductor of the Posen Orchestra. He has several operas to his credit, including Ingeborg; Hertha; Die Ritter von Marienburg; Palmi; and Wir Siegen. He has also written two cycles for solos, chorus and orchestra, Sansara and Golgotha; about a dozen symphonic poems, of which may be noted The Pied Piper of Hamelin, and Till Eulenspiegel; incidental music for several dramas, and a few songs and piano-pieces. Comparatively few of his works have been published.

Gelinek (gă-lĭ-nĕk), Joseph. 1758-1825.

Bohemian composer for piano; born in Selcz, Bohemia; studied composition under Segart, at Prague, where he met Mozart, who encouraged him in his playing and later, after Gelinek's ordination as a priest, recommended him as domestic chaplain and piano tutor to Prince Kinsky. He remained in the service of the Kinsky family for some years in Vienna, where he studied under Albrechtsberger, and became immensely popular as a teacher and a composer of variations and other piano-pieces of a frivolous nature, which were so remunerative that some unscrupulous music-writers of the time imitated his style and published their works under his name.

Geminiani (jem-ē-nĭ-ä'-nē), Francesco. 1680-1762.

Italian virtuoso, composer and writer; was born at Lucca, and studied with Lunati, known as Il Gobbo, and Corelli, who considered him his best pupil, and "of whose school he must be considered one of the foremost representatives," although by no means an imitator of his master's individual style. His impetuous, somewhat eccentric nature, while it added a charm to his solo playing, distinguished also for technical mastery of the most difficult works of his day, prevented his success as a conductor, or in any settled position. As a teacher and player, however, he rapidly became prominent and highly successful in London, where he had gone in 1714, although confining his performances to private affairs at the homes of people of rank and wealth. He afterwards spent about six or seven years in Paris, returning to London in 1755, and late in 1761 went to visit his friend and pupil, Dubourg, a conductor at Dublin, and died there. He is said to have been, with Veracini, his contemporary, greatly instrumental in raising the standard of violin-playing in England; and his Art of Playing the Violin, the first book of the kind published in England, was his most valuable work, containing important technical principles that are still in use. He wrote several other theoretical works of no permanent value, and his musical compositions, comprising concertos and sonatas for violin, are considered above the average.

Genée (zhŭ-nā), Richard Franz Friedrich. 1823-1895.

Composer and conductor; born at Danzig; studied at first for the medical profession, but gave this up, and became a pupil of Stahlknecht in composition at Berlin. From 1848 to 1867 he was active as a conductor in various theatres, at Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Danzig, Mayence, Schwerin, Amster-

dam and Prague; and from 1868 to 1878, at the Theatre An-der-Wien, Vienna, after which he retired to his villa at Pressbaum, near Vienna. He died at Baden, in the same vicinity. Genée brought out a number of operettas, as follows: Der Geiger aus Tyrol; Der Musikfeind, Die Generalprobe; Rosita; Der Schwarze Prinz; Am Runenstein (with Flotow); Der Seekadett; Nanon; Im Wunderlande der Pyramiden; Die Letzten Mohikaner; Nisida; Rosina; Die Zwillinge (with Roth); Die Piraten; and Die Dreizehn. He wrote some of his own librettos, a number of these in collaboration with F. Zell; and also librettos for Strauss, Suppé, and Millöcker. He also composed part-songs and choruses, some of which are of a humorous character.

Generali (jā-nē-rä'-lē), Pietro. 1783-1842.

Italian composer of light opera; was born at Masserano, Piedmont. His real name was Mercandetti. He studied under Giovanni Massi at Rome, and there produced his first opera, Gli Amanti Ridicoli, in 1800. A large number of others followed, produced in Milan, Venice and other Italian cities, I Baccanali di Roma, Venice, 1815, being considered his best. After this time his popularity was overshadowed by that of Rossini. From 1817 to 1820 he was conductor of the Barcelona Theatre, but resigned this post and retired to that of chapelmaster at Novara Cathedral, where he made a study of Rossini's compositions, and strove to regain his lost prestige, but in vain. After his last unsuccessful appearance in Venice, 1829, he gave his time and energy to sacred music, writing an oratorio, masses, and psalms, and dying at Novara three years later. It is said that he was Rossini's model in certain innovations in composition, and that the latter, with greater ability, made use of these in his own works.

Genet (zhŭ-nā), Eleazar. About 1475-about 1532.

Priest and church composer; was born at Carpentras, France, after which place he was sometimes called Il Carpentrasso. He was connected with the Court of Pope Leo X., where, in 1515, he was chief singer of the Pontifical Chapel, and soon afterward chapelmaster. In 1521 he was sent to Avignon in his priestly capacity, and, with the exception of a visit to Rome a few years later, seems to have remained there till his death. While on this visit his Lamentations were given by his former associates at the Papal court. He recognized on this hearing much room for improvement in the work, and rewrote it. A devout priest, Genet seems to have been absolutely indifferent to the praise of outsiders, and composed for his colleagues, the musicians of Leo's court, who appreciated his work to such an extent that for years after his death they refused to allow the Lamentations to be supplanted by Palestrina's music. The only known collection of Genet's works was published at Avignon by De Channay, in four volumes, introducing two important improvements, viz., the use of round notes in the place of the former square and diamond shapes, and the abandonment of the ligature, a complicated form of connecting notes that was commonly used by church musicians prior to that time. The first volume contains five masses; the second, festival hymns; the third, Lamentations; the fourth, Magnificats. Genet suffered during the latter part of his life from a painful disease of the ears and brain, which baffled his physicians and left but brief intervals for composition.

Georges (zhôrzh), Alexander. 1850-

French organist and composer; born at Arras; studied at the Niedermeyer School, Paris, winning first prize in each of the three branches he took, organ, piano, and composition, and also state diplomas for organist and chapelmaster. His comic opera, Le Printemps, was produced first in 1888, and afterward at the Theatre Lyrique; a lyric drama, Charlotte Corday, was given in 1901, and a lyric opera, Poèmes d'Amour, in 1892. He has written the incidental music to the plays, Le Nouveau Monde, Axel, and Alceste. The Chansons di Miarka, for voice with orchestral accompaniment, are ranked among the best modern French songs. He has also written several symphonic poems for orchestra, Leila, La Naissance de Vénus, and Le Paradis Perdu. He is considered a master of orchestration, and is a representative Frenchman in his music.

Gerardy (zhā-răr-dē), Jean. 1877-

Belgian violoncellist; born at Spa, son of a professor in the Liège Conservatory, began the study of his instrument at the age of seven under Bellman, a member of the Heckman Quartet, and the next year entered the Conservatory at Verviers, where his progress was exceptional. He graduated from this institution in 1888, and immediately began a series of concert tours, first playing on the same program with Paderewski and Ysaye, and afterward in London, France, Germany, Russia, America, and Australia. He has appeared principally as a soloist, though occasionally playing in concerted music. Although when a boy his playing was heralded as an example of pure classical style, of later years his tendency has been to use modern compositions; not, however, to the extent of injuring his best characteristics as a virtuoso. Critics have said that no living violoncellist plays with greater charm. Though his playing is first and foremost that of a refined and intellectual artist, his tone reveals much breadth and power where the interpretation requires those qualities.

Gerber, Ernest Ludwig. 1746-1819.

Musical lexicographer, son of Heinrich Nicolaus Gerber, was born at Sondershausen. At first his father's pupil, he afterwards studied law, the organ and the violoncello in Leipsic, 1765 to 1769, and on his return assisted his father, and at his death succeeded him as organist and Court secretary. The work for which he is celebrated is a biographical dictionary of musicians, which grew out of a collection of portraits of musicians, with brief biographical sketches attached, gathered by way of recreation in his visits to Leipsic, Weimar, and other German cities. When the plan of making a comprehensive dictionary suggested itself his means and resources were alike limited. About the only authority of the kind extant was Walther's lexicon, published some forty or fifty years previous, and with material sent in by Gerber's publishers, for the small place where he lived was almost destitute of information on the subject, the result was the Historisch-biographisches Lexikon der Tonkünstler, in two volumes, published at Leipsic in 1790 to 1792, by Breitkopf. Information and corrections were thereafter volunteered from many sources, necessitating a second edition, which appeared as Neues historisch-biographisches Lexikon der Tonkünstler, in four volumes, 1812 to 1814. Its excellence over all previous works of the kind made it a standard authority in Europe for many years, especially on German musicians. His large collection of books and music was sold to the Gesellschaft der Musikfreunde in Vienna, four years before Gerber's death, with the understanding that he was to retain possession during his life, thus giving him the opportunity to make further additions. The fame of his book obscures his compositions, which include organ preludes, sonatas for piano, and music for wind-instruments.

Gerbert (gĕr'-bĕrt) von Hornau, Martin. 1720-1793.

Eminent writer on musical history; born at Horb-on-Neckar, was a well-educated priest of the Benedictine order. Having entered the monastery of St. Blaise at seventeen, he was ordained in 1744, and in 1764 became Prince Abbot. Fond of historical research and music, he combined the two, beginning with the convent library, and afterward traveling for several years through Germany, Italy, and France, where his position enabled him to secure access to the carefully guarded books of many monastic libraries. He became intimate with Padre Martini at Bologna, where an exchange of ideas was valuable to both, Martini undertaking a history of music in general, Gerbert that of church-music alone. By a prospectus, published in 1762, inviting information and contributions, he soon collected a vast amount of material, the greater part of which was unfortunately destroyed by a fire at the Abbey in 1768. Notwithstanding this drawback, the work was published in 1774, De cantu et Musica Sacra, in two volumes. Ten years later appeared a second work, Scriptores ecclesiastici de musica sacra potissimum, in three volumes, comprising a number of treatises by musical authorities of the Middle Ages collected from manuscript and published verbatim, without corrections. This is considered his most valuable work, both in his own day and in this, though very rare. He also published

two lesser musical works, an account of his travels, and a translation of a musical treatise by Notker; a number of theological works, and some offertories. He was prominent for his estimable character and his labors for the improvement of conditions among the poor. A statue was erected to his memory at Bonndorf by the grateful peasants of that region. He was instrumental in securing the banishment from the church of all instruments but the organ.

Gericke (gā′-rĭ-kĕ), Wilhelm. 1845-

Eminent conductor; was born at Graz, Styria, and studied composition under Dessoff at the Vienna Conservatory from 1862 to 1865, during which time a number of his works were written. In 1865 he became director of the theatre at Linz; in 1874 second conductor of the Court Opera at Vienna, Hans Richter being chief conductor. In 1880 he succeeded Brahms as conductor of the Concert Society, which stood foremost in that city for the production of large choral works, and he also conducted the Singers' Union. In 1884 he gave up this work to come to America, accepting the position of conductor of the Boston Symphony Orchestra, in which he undertook the difficult but needed reform of replacing a number of old musicians, formerly prominent in the city's musical life, who were holding their posts in the orchestra principally through courtesy, with younger musicians from Europe. That he accomplished this successfully and built up an orchestra in which perhaps fewer changes were later made than in any other in the world during a period of twenty years or more, is proof that Gericke possessed wonderful tact, judgment and executive ability. These qualities, combined with musical insight and tireless energy, have made the Boston Symphony Orchestra his debtor for its international position and comparative financial independence. For five years Gericke remained at the head of this organization; at the end of which time he returned to Germany and resumed the leadership of the Concert Society in Vienna, which he conducted until 1895. Then followed a period of three years' freedom from professional activities, and in 1898 Gericke was again engaged to conduct the Boston Symphony Orchestra. For eight years longer Gericke directed the body of musicians which he had brought to its present perfection of ensemble; then, in the season of 1905 and 1906 resigned his post, and in the latter year returned to Vienna, where he now lives.

Gericke is said to have forwarded the cause of music in America more than any other one man, with the possible exception of Theodore Thomas. Elson speaks of him as the finest drillmaster among conductors. His reputation has been chiefly attained through his direction of choral and orchestral works, although he is also efficient in opera. His reading of scores is considered remarkable. A short time before his first departure for America he was chosen an honorary member of the Gesellschaft der Musikfreunde (Association of Musical Friends), a rare mark of distinction in Germany. He has also a number of compositions to his credit, as follows: An operetta, Schön Hannchen; a requiem; concert-overture for orchestra; a septet; a string quartet; two sonatas for violin and piano; two piano sonatas; quintet for piano and strings; trio for piano, violin and violoncello; three movements of a suite for orchestra; Huldigungschot; three sonata movements by Bach, scored for orchestra; additional accompaniments to Handel's Judas Maccabæus, and to an anthem; and over one hundred songs and choruses.

Gerlach (gĕr-läkh), Theodor. 1861-

German composer; born at Dresden; studied under F. Wüllner, then in Berlin University. His first important composition was a cantata, Luther's Lob der Musica. In 1885 he became director of the Theatre at Sondershausen, and the year following assumed the leadership of the German Opera at Posen. In 1891 he was appointed Court director at Coburg, a position offered him chiefly through the interest aroused by his Epic Symphony. Three years later he became director at Kassel. He has written a number of songs; chamber-music; and an opera in three acts, Matteo Falcone, of which he was librettist as well as composer.

*** German, J. Edward (Real name German Edward Jones). 1862-**

English composer, whose real name is German Edward Jones, born at

Whitchurch, Shropshire. Displayed interest in music at a very early age, blowing the organ for his father, who was for thirty years organist of the Congregational Church in that town. His mother encouraged his musical tendencies, and when he left school, at eighteen, it was decided to educate him for a professional musician. From January to September, 1880, he studied harmony, orchestration, violin and piano under Walter Cecil Hay, an active and enthusiastic musician, who conducted an orchestra, a choral society and concerts. In the fall of the same year he entered the Royal Academy of Music to study organ under Steggall, but the second year made the violin his principal study. Here he remained for six years longer, working at the theoretical branches of music also, and becoming prominent in the school both as a performer and as a composer, producing a symphony at a students' concert. In 1885 he won the Charles Lucas medal for composition with a Te Deum for chorus and organ, and was made an assistant teacher of violin. His comic operetta, the Two Poets, was performed at the Academy the next year, and was later revived by the students, in 1901. This was a work of much promise, and other compositions written before he left the Academy were used in concerts.

In 1887 he gave up his work at the Academy, but was made an associate. For over a year he played the violin in orchestras here and there, sometimes as a soloist, teaching and composing in the meantime, and was then appointed musical director of the Globe Theatre, London, with Richard Mansfield as manager. His incidental music to Richard III., produced in 1889, and that for Henry VIII., given at the Lyceum in 1892, proved an entering wedge. His incidental music to plays was soon in demand, and was composed for The Tempter; Romeo and Juliet; and As You Like It. His first symphony, in E minor, was produced at the Royal Academy of Music in 1896 and at the Crystal Palace in 1890. Three years later he conducted concerts at the Crystal Palace, and in 1895 his own suite in D minor at the Leeds Festival; and the latter year he was made a fellow of the Royal Academy of Music. Other orchestral works and suites have been performed, and in the latter he has given

preference to wind-instruments over his own solo instrument, the violin. One unusual combination is a serenade for tenor with accompaniment of piano and wind-instruments. In 1901, when Sir Arthur Sullivan's death left The Emerald Isle hardly more than begun, the work of finishing it was assigned to German, and it was done so well that it was thought he would inherit the place of the former in English music. German's opera, Merrie England, would confirm that opinion, though he is in no sense an imitator of Sullivan; but though German has had the rare good fortune to please the musicians and the general public alike, he has been criticized for a certain weakness in allowing suggested changes to creep into some recent works, which has caused a lowering of the standard in light opera maintained by the Savoy Theatre under Sullivan. So far as his music itself is concerned, he has a prolific vein of melody, and the good effects of his early orchestral training are evident in his compositions.

German's compositions include incidental music to the plays, Much Ado About Nothing, Nell Gwyn, and The Conqueror; the orchestral suites; Gipsy Suite, Four Characteristic Dances; Symphonic Suite, in D minor; English Fantasia, Commemoration; Symphonic Poem, Hamlet; Symphonic Suite, The Seasons; Rhapsody on March Themes, and Welsh Rhapsody. Other orchestral works are Funeral March, D minor; Serenade for voice, piano, flute, oboe, clarinet, bassoon and horn; Pizzicato movement, The Guitar; and Bolero for violin and orchestra. His operas are Emerald Isle (above mentioned), Merrie England, A Princess of Kensington, The Rival Poets, an operetta, and a comic opera, Tom Jones. German came to America in the fall of 1907 to conduct this opera at its first performance in New York, where it had a run of some weeks. He has also written many piano solos and duets; violin solos; a Scotch sketch for piano and two violins; three sketches for cello and piano; suite for flute and piano; flute solos; pastorale and bourrée for oboe and piano; and many songs, including three albums of lyrics (with Harold Boulton); the Just So Song Book, with Rudyard Kipling; Orpheus with his lute, a trio; and a Te Deum in F.

Germer (gĕr'-mĕr), Heinrich. 1837-

Teacher of and writer for piano; was born at Sommersdorf, Saxony; began life as a school-teacher, but at the age of twenty entered the Berlin Akademie for the study of composition. On leaving the Akademie, he went to Poland as a private tutor, but two years later settled in Dresden as a teacher of music. He published a method for piano, and edited a number of sonatas, including those of Beethoven and Mozart, and of studies, of which a collection of études by Czerny is perhaps best known. He also wrote some didactic works, The Technics of Piano-playing, School of Octave and Chord Playing, How Ought One to Study Piano Technique? and Manual of Tone Production. He is much esteemed as a teacher in Dresden, and his technical works rank with the best of modern times. His Technics of Piano-playing is said by a competent authority to be the most systematic, progressive and logical method for the piano, providing for all stages from the elementary to the most advanced and training the pupils from the very beginning of keyboard study to think for themselves and work toward an independent musical intelligence.

***Gernsheim (gĕrns-hīm), Friedrich. 1839-**

Eminent Jewish pianist, composer and conductor, was born at Worms, Germany, the only son of a physician. He showed musical talent early and at five years of age began the study of the piano under his mother, who was a good musician. Next he became a pupil of Louis Liebe, director of music at Worms, and later went to Frankfort-on-Main, at that time the musical center of southern Germany, where his mother placed him under Rosenhain for piano, Heinrich Wolff for violin, and I. C. Hauff for theory. In 1850 he appeared for the first time in public, and two years later made a professional tour as a young prodigy through various parts of Germany. In the spring of 1852 he went to Leipsic, where for three years he studied at the Conservatory under Moscheles, Hauptmann, Rietz and Richter. His next move was to Paris, where he became an enthusiastic devotee of Wagner, and was intimate with Saint-Saëns, Lalo, Stephen

Heller and other celebrities, and won favor as a pianist and teacher. In 1861 he removed to Saarbrück to take the position of musical director, and four years later to Cologne, where he taught piano and composition at the Conservatory, and soon afterward was chosen director of the various musical societies in that city, receiving the title of professor in 1872. In 1874 he became director of the Rotterdam Conservatory, and from 1890 taught piano and composition at the Stern Conservatory, Berlin, where he conducted also the Stern Choral Society. In 1897 he was elected to membership in the senate of the Royal Academy of Arts, Berlin, of which he had been an honorary member since 1888; and in the spring of 1901 he became director of an Academie "Meisterschule" for musical composition.

His chamber-music compositions are best known; they include two quintets and three quartets for piano and strings; a quintet and four quartets for strings; Divertimento for flute and strings composed for the Philharmonic Club, New York; three sonatas for violin, and one for cello, all with piano. Other works are four symphonies; an overture, Waldmeister's Bridal Tour; a concerto for violin, which was played in Boston under Paur; a concerto for piano; and a number of choral works much in use in Germany, among which may be named, Salamis, for male voices, barytone solo, and orchestra; Roman Funeral; Odin's Ride on the Sea; The Grave in the River and Busento, all for male chorus and orchestra; Hafis, for solos, chorus and orchestra; Watch-Song, for male chorus and orchestra; Northern Summer-night; Cradle Song of the Nornen (the last two for mixed chorus and orchestra); Crossing of the Nibelungen; Agrippina, for alto solo, chorus and orchestra; Phœbus Apollo; A Song of Praise; Salve regina, for soprano solo and women's voices; a fantasie and fugue for organ; piano music, and songs. Gernsheim is much esteemed as both performer and composer, and has received many honors and decorations.

Gerster (gĕr'-shtĕr), Etelka. 1855-

Famous operatic soprano, born at Kaschau, Hungary, studied at the Vienna Conservatory under Mme.

Marchesi, during which period Verdi prophesied a brilliant career for her. On her graduation she won all the prizes offered in her branches, and in the season of 1875 and 1876 made her debut as Gilda in Rigoletto, and as Ophelia in Hamlet, with such remarkable success that she was offered a three years' engagement by the director of the Paris Opéra. Carlo Gardini, with whom she had already signed a five years' contract, accepted the engagement for her; but a long delay awaited her in Paris, whither she had gone to study the part of Ophelia in French under the composer, Ambroise Thomas, and she finally canceled the engagement. She next appeared at the Italian Opera in Madrid, but owing to the rude outcry raised at the beginning of the performance by the people in the pit and galleries she was disheartened, and could not do her best. She was, however, consoled by an invitation from the King to sing at a Court concert, where all the nobility were present, and also by a valuable gift from him. She sang next at Marseilles; then at Genoa, where she was engaged for the winter, making a striking impression in La Sonnambula and I Puritani, and receiving much encouragement from Verdi. She next appeared in Kroll's Theatre, Berlin, in Italian opera, under the management of Gardini, which brought her into greater prominence and she was invited to sing at court. In 1877 she married Gardini at Pesth, and sang the same year in Breslau. For several seasons she sang at Her Majesty's Theatre in London, and made tours through Europe and America, appearing in all the large cities. She visited the United States three times, in 1878, 1883 and 1887, accompanied by her husband, and was called the Hungarian Nightingale. Gerster retired from the stage about 1890, and in 1896 opened a school for singing in Berlin. She possessed dramatic talent as well as a beautiful voice, and was a skilful coloratura singer.

Gevaërt (zhŭ-värt'), François Auguste. 1828-

Belgian composer and musical scientist; was born at Huysse, near Oudenarde. He studied at the Ghent Conservatory from 1841 to 1847, piano under Sommere and harmony under Mengel, winning first prize for piano

in 1843, and the Grand Prize of Rome in 1847. At the age of fifteen he had become organist of the Jesuits' Church of Ghent and in 1848 produced operas at Brussels with some measure of success. The next year, 1849, he went to Paris, and receiving there a commission to write an opera for the Theatre Lyrique, he left in 1850 for Spain, where he wrote a Fantasia sobre motivos españoles, for which the Order of Isabella le Católica was conferred upon him. He also wrote a treatise, Rapport sur la situation de la musique en Espagne, published at Brussels in 1851. After short periods of residence in Italy and Germany, he returned to Ghent in 1852, and during the next nine years brought out as many operas, chiefly in Paris, with much success. His festival cantata for the twenty-fifth anniversary of Léopold's reign won him the Order of Léopold in 1857. In 1867 he was chosen director of the Grand Opéra, Paris, which was closed by the war of 1870. The next year, after his return to Germany, he succeeded Fétis as director of the Brussels Conservatory, where he reformed some of the conditions in the school, and thereafter confined his efforts to the duties of this position and to musical history and theory. In 1873 he was elected a member of the Académie des Beaux Arts.

His operas are Georgette; Le Billet de Marguerite; Les Lavandières de Santarem; Quentin Durward; Le diable au Moulin; Chateau Trompette; La poularde de Caux; Le Capitaine Henriot; and Les Deux Amours. He also composed two cantatas, a requiem for male voices and orchestra, choruses, ballads and songs. His theoretical works are Leerboek van den Gregoriaenscher zang; Traité d' instrumentations; Les Gloires d'Italie, a collection of songs from operas and cantatas, by Italian composers of the Seventeenth and Eighteenth Centuries, with biographical sketches; Histoire et Théorie de la musique dans l'Antiquité; Les Origines du Chant Liturgique, and various contributions to periodicals. He is considered a thorough and capable musician and is much respected for his learning.

Gialdini (jäl-dē'-nē), Gialdino. 1843-

Italian conductor and composer; was born at Pescia, and studied at

Florence with Mabellini. He won a prize offered by the Pergola Theatre of that city for the best opera, with Rosmunda, which met, however, with an unfavorable reception when produced in 1868. His next works, composed in collaboration with others, were two comic operas, La Secchia rapita, produced in 1872, and L'idolo cinese, in 1874. For some years afterward he gave his time and attention to conducting, and was far more successful in that line of work; but since about 1890 he returned to composition, and his later operas, I due soci, given at Bologna, in 1892, and La Pupilla, at Trieste, in 1896, were successful. Besides these operas he has written a menuetto for strings; Preghiera di Sera, for orchestra, and published a collection of fifty folk-songs under the name Eco dello Lombardia.

Giardini (jär-dē'-nē), Felice de. 1716-1796.

Eminent Italian violinist and composer for his instrument; was born at Turin; was choir-boy in the Cathedral at Milan, where he was a pupil of Paladini in harpsichord, composition and singing; he afterward returned to Turin and studied violin under Somis. He played in the orchestra of an opera at Rome, and later in that of the Theatre San Carlo, Naples. Beginning in 1748 he made a tour in Germany and France, winning great favor in Paris, and appeared in London in 1750, according to most authorities, with the greatest success. Brilliancy of execution and purity of tone-quality are said to have been the prominent points in his playing. Upon the death of Festing, in 1752, he became leader of the Italian Opera in London, and four years later undertook its management; failing in this financially, he returned to concert work, but shouldered the management again from 1763 to 1765. As a conductor he was thoroughly successful, and in addition to playing and teaching he conducted the Pantheon concerts from 1774 to 1780, and in 1782 resumed his first position at the Italian Opera. Within the next two years he went to Italy, but in 1790 he returned to London; attempted, but failed to establish an Italian light opera there, after which he took his troupe to Russia, and died in Moscow. Giardini composed several operas,

produced in London with small success; also an oratorio, Ruth; a number of songs and some chamber-music; but his best works were written for violin, though they shared the common Italian fault of over-elaboration, and as a composer he is interesting only in a historical sense.

Gibbons, Orlando. 1583-1625.

Noted English organist and composer; was born at Cambridge. He sang in the choir of King's College, Cambridge, in 1596, and became organist of the Chapel Royal in 1604. The degree of Doctor of Music was conferred on him at Oxford in 1622, and in 1623 he was organist of Westminster Abbey. He died at Canterbury, where he had been summoned to appear at the production of his festival music for the wedding of Charles I.

His elder brother, Edward, born about 1570, graduated as Bachelor of Music at Cambridge, and in 1592 became organist and choirmaster of King's College, later organist of Bristol Cathedral, and in 1609 at Exeter. A few of his compositions remain in manuscript at Oxford and the British Museum.

Christopher, son of Orlando Gibbons, was born in 1615, was organist of Winchester Cathedral from 1638 to 1644, and in 1660 became organist of the Chapel Royal and Westminster Abbey. A few of his compositions remain in manuscript, but he was chiefly known as an organist. His best compositions were sacred, and his style grand and dignified, but lacking in freshness, and somewhat overburdened with a pedantic use of counterpoint. Orlando Gibbons was the last of the early school of English church composers, and has been called the English Palestrina. His sacred compositions are learned and contrapuntal, but considerably better than those of his contemporaries, and he has been ranked by some writers as a genius. His anthem, O Clap Your Hands, is still in use, and Hosanna was spoken of in the middle part of the Nineteenth Century as a model of its kind. He is considered one of the greatest of English musicians. "In imagination, fancy, scientific knowledge, and in his power of concentration," says Lahee, in The Organ and Its Masters, "he may be considered the musical Shakespeare of

his age." His compositions include Morning and Evening Service in F; Te Deum and Jubilate in D minor; Venite exultemus in F; Magnificat and Nunc dimittis in D minor and in F; Te Deum and Benedictus in F; and the anthems, Hosanna; Almighty and Everlasting God; and O Lord Increase Our Faith. He also published a number of collections, wrote a few pieces for the harpsichord, which are of historical value only, and many madrigals.

Gigout (zhē-goo), Eugène. 1844.

Eminent French organist and composer; was born at Nancy, France, and received his first musical instruction from the organist of the town cathedral. At the age of thirteen he entered the Niedermeyer School of Religious Music in Paris, where he studied and afterward taught, for more than twenty years altogether. It is stated that he was a favorite pupil of Niedermeyer, and became in time his son-in-law. He also took some lessons of Saint-Saëns. In 1863 he became organist of the Church of St. Augustin, one of the most prominent churches in Paris, and while in that position also traveled as a concert organist in Germany, Switzerland, England, Spain and Italy, as well as in his own country. In 1885 he established an organ school in Paris, which received financial assistance from the government, and of which a number of graduates have won distinction. Gigout's playing is characterized by warmth and clearness in interpreting the classic works, such as those of Bach, as well as in the modern school, while he excels in improvisation. His extempore playing is described by Clarence Eddy as at once scholarly and full of imagination and feeling, that of an undoubted virtuoso. Eddy ranks him with Widor and Guilmant as a player. As a composer, however, his style is rigidly classical. His most noted work is the Album Grégorien in two volumes, containing over three hundred pieces of organ music; other valuable collections for organ are Pièces breves, a volume of plain-song compositions, and L'Orgue d'Église. In addition to these he has published numerous transcriptions; considerable vocal music; church-music; a sonata for the piano; and a meditation for violin and orchestra.

Gilbert, Walter Bond. 1829-

English composer, organist and writer; was born at Exeter, and studied under Alfred Angel, Dr. Wesley and Sir Henry Bishop. He was organist at Topham about 1845, and after holding five other similar positions in his native country, covering a period of nearly twenty-five years, he came to New York to become organist of Trinity Episcopal Church. On revisiting England in 1888 the degree of Doctor of Music was conferred on him by Oxford, where he was graduated in 1854. Bond's talent as a composer was marked in youth; at seventeen he composed a full cathedral service, used in two prominent English churches. Other works comprise two oratorios, St. John, and The Restoration of Israel; the Psalter, or Psalms of David; a number of anthems; church services; organ solos; the well-known hymn tune of Maidstone; and several historical works, including The Antiquities of Maidstone, and Memorials of Maidstone Church.

Gilbert, William Schenck. 1836-

English writer, dramatist and opera librettist, who for a quarter of a century collaborated with Sir Arthur Sullivan in the production of a succession of operettas, which captivated the English-speaking world and stamped English operetta as an art form to be considered seriously. Gilbert was born in London and was educated at the London University, graduating with the degree of Bachelor of Arts at the age of nineteen. He is said to have passed most of his time while at school between play-writing and fighting, always being of a decidedly pugnacious disposition. At college he won a few prizes. After his graduation he was a clerk in the Privy Council office from 1857 to 1862, and was called to the bar in 1864, becoming a barrister at Inner Temple. In 1861 he joined the staff of Fun, a comic weekly, and to its columns contributed the Bab Ballads, some of which found their way into his operettas later, to be set to Sir Arthur Sullivan's music, others having been since published in book form. He was most versatile, often illustrating his verses with little pen sketches, which were pronounced "inimitably Gilbertian." In several of the ballads Gilbert touched upon situations which

he afterward elaborated in his comic operas. In 1867 he was married to Lucy Agnes Turner, a daughter of Captain Turner, but the marriage proved unhappy. The following year Mr. Gilbert was appointed captain of the Royal Aberdeenshire Highs (Militia). He wrote for numerous London periodicals and newspapers, and in 1868 became dramatic critic for two of the London papers, but shortly afterward resigned both positions. During this period Gilbert was constantly writing plays and farce comedies and society dramas. In one of his most ambitious pieces, Pygmalion and Galatea, Mr. and Mrs. Kendall, the eminent English actors, made their reputation on the stage.

In 1871 Gilbert first met Sullivan, then firmly established as one of England's foremost composers. This meeting was the beginning of a long partnership with Sullivan and D'Oyley Carte, the latter of whom built for the collaborators the famous London Savoy Theatre, for the production of their operettas. The first work they collaborated upon was Thespis, or The Gods Grown Old, which received its first performance at the London Gaiety Theatre in 1871. Four years later they wrote jointly, Trial by Jury, for D'Oyley Carte. This was a great success. The Sorcerer was given in 1877 and was the first of a long series of Savoy Theatre operas. Following it came, perhaps, the collaborators' greatest success, Her Majesty's Ship, Pinafore, then Pirates of Penzance; Iolanthe; Princess Ida; then another great success, The Mikado; Ruddygore; Yeomen of the Guard; and The Gondoliers. After the production of the last named, Sullivan and Gilbert had their first differences, and each decided to go his own way. Alone, they never did as good work. Their quarrels were finally adjusted through the friends of both and they once more combined forces and brought out Utopia, Limited, which was well received, as the other operas had been. Again they parted company, and again united in the opera, The Grand Duke, produced in 1896, but it too plainly bore the marks of having been written to order, and was not the success the others had been. The separation was final this time and Gilbert and Sullivan parted never to unite again. After the final separation Gilbert turned to drama, but added little or nothing to his fame. Of late years Gilbert has filled the position of justice of the peace in the County of Middlesex, and enjoyed the life of an English gentleman of leisure. His estate is at Grim's Dyke, on Harrow Weald, very near the place where Byron passed his school-days.

Gilbert and Sullivan made the operetta as characteristic a form as opéra bouffe, and it is as distinctly English as the latter is French. They had many imitators, but never in the history of the stage has anything reached the vogue that the Gilbert and Sullivan operettas enjoyed so long. The up-to-dateness of the libretto had a great deal to do with its success and this of course was due to Gilbert. His plays had a neatness of dialogue, much originality and his ability to hit off the foibles of the day and to satirize society's follies found an immediate audience. In Pinafore he gave many sly digs at the red tape practised in the British navy, and in Patience he satirized the æsthetic craze in England during the 70s. In all their operettas Gilbert and Sullivan did all in their power to wipe out the grosser element from the stage and their plays were clean and wholesome, as well as clever and tuneful. While Gilbert brought out many plays that were more or less successful, his efforts in comic opera completely overshadowed his work in other lines, and it is as the author of the librettos of the Gilbert and Sullivan Savoy operas that he will live in memory.

*** Gilchrist, William Wallace. 1846-**

American organist, conductor and composer; was born in Jersey City, New Jersey, of Canadian descent on his father's side, and was a pupil of H. A. Clarke at the University of Pennsylvania. At one time he was barytone soloist in Holy Trinity Church and of St. Mark's, Philadelphia, and was successful as a soloist in oratorio. In 1872 he went to Cincinnati, taught for a year in the Conservatory, and was also choirmaster of the First New Jerusalem Society. On his return to Philadelphia he became choirmaster of St. Clement's Church, where he remained till 1877, when he took the position of organist and choirmaster of Christ Church, Germantown, Pa., and in 1882 added to this work that of an instructorship

in the Philadelphia Musical Academy. He has conducted the following: The Philadelphia Festival Chorus, Amphion Society, The Arcadian, Mendelssohn Club, Germantown Choral, and the West Philadelphia Choral. He is not only an excellent conductor, as attested by the work of the Mendelssohn Club in particular, but also stands in the first rank of American composers. Although he never studied abroad he is a finished contrapuntist, in fact, somewhat formal in style. None of his music was published till he was thirty-two years old; he then took two prizes offered by the Abt Male Singing Society of Philadelphia, and soon afterward three offered by the Mendelssohn Glee Club, New York, in 1880, with his Ode to the Sun, In Autumn, and The Journey of Life. The Uplifted Gates, a mixed chorus with soprano and alto solos, is another of his best works; and his settings of the Forty-sixth Psalm received the Cincinnati Festival Prize in 1882, the judges being Saint-Saëns, Theodore Thomas, and Reinecke. Other choruses are The Sea Fairies, for women's voices, with four-hand piano accompaniment; and The Fountain, also for women's voices, which has been called a "surpassingly beautiful work, graceful and silvery as a cascade." Hughes, however, considers his best chorus to be The Legend of the Bended Bow, set to a war-chant of Mrs. Hemans, speaking of it as one of the best things of the kind done in America, full of "intense and epic power, almost savagery."

Other compositions include A Song of Thanksgiving, for chorus and orchestra; a cantata, The Rose; trio, Spring Song; Prayer and Praise, and Easter Idyll, both cantatas; a suite for piano and orchestra; a symphony in C; a quintet; a trio; and a nonet, for piano and strings. This nonet is said to be especially original and beautiful, and the scherzo movement of the quintet to resemble Beethoven's music in his humorous moods. Gilchrist has also written two hundred or more songs; the single songs have been said to indicate his early training in hymns. Some of the best solos are A Song of Doubt, and A Song of Faith; The Two Villagers; A Dirge for Summer; and a setting of Burns' My Heart is Sair. A group of eight songs is more of the modern type. Gilchrist has been called the

Mendelssohn of America; while not an imitator of Mendelssohn, he is "a classicist touched by the revivifying finger of Romanticism." Much of his instrumental music is unpublished.

Gilmore, Patrick Sarsfield. 1829-1892.

Popular American bandmaster of Irish birth. Went to Canada with an English band, of which he was a member, and from there to Salem, Massachusetts, where he soon became a military band leader. In 1859 he went to Boston, where he organized the celebrated Gilmore's band, which he brought to an excellent standard of playing. In 1864, during the Civil War, he gave a festival at New Orleans, where he was a bandmaster in the Federal army, utilizing a number of military bands as one, and producing the effect of gigantic drums with guns fired by electricity. This same device was later used in the National Peace Jubilee at Boston, in 1869, where he organized an orchestra of one thousand and a chorus of ten thousand; and in the World's Peace Jubilee, 1872, also in Boston, just doubling the previous number of players and singers. Cannons, a powerful organ, a drum eight feet in diameter, anvils, and chimes of bells were also added to the stupendous whole. The festival occupied five days. Patriotic airs, selections from the great works of Handel, Mozart, Mendelssohn, Gounod, and the best opera composers were mingled in the programs, that of the fourth day being wholly classical, and including the Gloria from Mozart's Twelfth Mass and Beethoven's Fifth Symphony, given by the orchestra.

On the fifth day, Saturday, a chorus of ten thousand school children gave the greater part of the program, assisted by the orchestra and the soloists. These performances, humorously characterized by Louis Elson, in his National Music of America as "art by the wholesale," nevertheless were an ultimate influence for good music throughout the United States in general, as many singers from the villages and country districts who had scarcely heard the names of Mozart and Beethoven, flocked to join the huge choruses, and received impressions that remained with them and later benefited their home choirs and schools. Their more immediate result was to make Gilmore's reputa-

tion international. He next went to New York, and there became leader of a large military band with which he toured the United States, and, in 1878, Europe. It is said that his band was the first to play the Tannhäuser overture. He had charge of bands or orchestras in various New York gardens, and at summer resorts in that vicinity. Many of his compositions, including military and dance music and songs, became very popular; he also arranged numerous works for band, and wrote a history of the Peace Jubilee of 1869, and a work on scales for the cornet.

*** Gilson (zhēl-sōn), Paul. 1865-**

Belgian composer; born at Brussels; was largely self-taught, but studied harmony and counterpoint under the director of the Brussels Conservatory. In 1889 his cantata, Sinai, won the Grand Prize of Rome, and created great interest on its performance in Brussels in 1890. In 1889 he became professor of harmony and theory in the Royal Conservatory of that city, and in 1904, in the Conservatory of Anvers, which positions he still occupies. In 1906 he was appointed musical editor of the Soir, and in 1907 professor of orchestration and instrumentation at the Ixelles School of Music. His compositions are as follows: For orchestra: Dramatic Overture; Festival Overture; Fantasie on Canadian melodies; a Scotch dance and rhapsody; La Mer (The Sea), a sketch, or group of symphonic sketches; an andante and presto on the theme Brabançon; a humoresque for wind-instruments, frequently performed in the Brussels Conservatory; three scherzos; a Festival March; an Inaugural Fanfare; eight suites; a third overture; symphonic poem, Halia; symphonic poem, Destiny; two Slavonic dances; a Cavatina; a suite ballet; a suite rustique; variations; and a symphonic waltz, Alvar. For strings: Three Scotch melodies; Pizzicati; Zabara polka; serenade for cello; two Flemish melodies; a Prelude and Scherzo; an Elegie; alla marcia; and rhapsody. For violin and piano; Berceuse; Prelude; Barcarolle; and Romance. For harp: A Prelude and suite. For brass instruments: Military fanfare; processional march; polka fantastic; alla Polacca; Overture to Richard III.; fantasia; and variations. For harmonium: Two books of Preludes. For wood and horns: Suite Norwegienne; and two humoresques, probably including the one mentioned under orchestral works. For trumpets alone: Concertstück; and scherzo. For saxophone: A concerto. His operas include Le Demon; Le Captive; Les Pauvres Gens; Prinses Zonneschyn; and Gens de Mer (People of the Sea), after Victor Hugo. He has written incidental music to Hiel's Alvar, and to a five-act drama, Liefdebloem; also two ballets. Among his choral works are Marine; Ballade Française; Song of the Forge; Inaugural Cantata; Sinai; Let There be Light; Moses; and a dramatic oratorio, Francesca da Rimini. Also a number of songs with piano accompaniment. Arthur Elson, in his Modern Composers of Europe, calls especial attention to the oratorio, Francesca da Rimini, as a work displaying "great strength, a strength almost excessive and at times too much in evidence. But the skill in orchestration, the variety of combinations, and the marvelous invention shown in the harmonic progressions all stamp the work as a masterpiece." Gilson is called by one writer the "spiritual descendant of the young Russian school."

Giordani (jôr-dä-nē), Giuseppe. 1744-1798.

Italian opera composer; born at Naples; studied at the Conservatory of Loreto, at Naples. His first opera was produced at Pisa in 1771. In 1772 he went to London, where he remained for ten years, teaching and composing many works, then returned to Italy, continuing to compose; and in 1791 he became chapelmaster at Fermo Cathedral, where he remained until his death. He was a most prolific composer, producing about thirty operas performed in Rome, Venice, many other Italian cities, and London, where his Il Bacio was especially popular. His compositions include much chamber-music; string quartets; violin concertos; thirty trios; piano sonatas for two and four hands; five books of vocal solos; soprano duets; exercises and preludes for piano; and a considerable amount of manuscript, chiefly sacred music.

Giordani, Tommaso. 1740-after 1816.

Italian opera singer, composer and music teacher. Brother of preceding.

Born at Naples, came of a musical family, and appeared as a comic opera singer at the Haymarket Theatre in 1762. Taught music in London for some time, then removed to Dublin, where he undertook the management of an opera company, later giving this up. He has written an oratorio, Isaac; and the operas, The Siege of Gibraltar, and Perseverance; a number of compositions for orchestral instruments; and piano-pieces and songs.

*** Giordano (jôr-dä'-nō), Umberto. 1867-**

Italian dramatic composer; was born at Foggia; studied at the Conservatory of Naples under Serrao, and there composed an opera, Marina, which was performed at a Sonzogno concert, and secured a publisher's request for a second. The ensuing melodrama, Mala Vita, was produced in Rome in 1892, with great popular success. Regina Diaz, given at Naples in 1894, failed; Andrea Chénier, considered the most original of his works, was brought out at Milan in 1896, and was much more successful. After appearing on most of the Italian stages it was produced in Berlin in 1898, and in English in London in 1903. In 1897 Mala Vita reappeared at Milan, with some changes, under the name Il Voto. In 1898 Fedora, an opera based on Sardou's drama of that name, was produced with success. Siberia, which has excited much comment, was first produced at Milan, and later at Genoa, Naples, and other Italian cities, with more success; in 1905 it was given at Paris, and in 1907 at Leipsic. In November, 1907, his latest opera, Marcella, was produced at Milan, after which Giordano set to work on another libretto by Victorien Sardou, Festival of the Nile.

Giorza (jôr'-tsä), Paolo. 1838-

Composer of ballet and dance music; born at Milan, was the pupil of his father, an organist and singer; and with the exception of an opera, Corrado, console di Milan, that was a failure when produced at Milan in 1860, confined his efforts to the composition of dances, marches, and ballet music of the best Italian type. More than forty ballets have been written by him, some having made a decided success in many large European cities. At the request of Garibaldi, he wrote a martial hymn during the war of 1866. He lived for some time in New York and London, and while in the former city taught at the Metropolitan Conservatory there. W. S. B. Mathews states that he entered the Royal Conservatory of Music at Milan at the age of eleven, graduating at seventeen, and was for eight years assistant musical director of the Royal Theatre at La Scala. His chief ballets are Un fallo; I Biachi ed i Negir; Un aventura di Carnevale a Pangi; Farfalletta; Cleopatra; Fiammella; and many others.

Giovanelli (jô-vä-nĕl'-lē), Ruggiero. 1560-unknown.

Italian composer, and chapelmaster; was born at Velletri, about 1560; the precise date of his death is not known. He was one of the most prominent masters of the Roman School. In 1587 he was chapelmaster of San Luigi de' Francesi in Rome, and later of the German Collegiate Church, and in 1594 of St. Peter's, succeeding Palestrina, just deceased. In 1599 he became a singer in the Papal choir. His compositions are chiefly madrigals, of which he published from five to six collections at dates ranging from 1585 to 1606, also a book of Canzonette and Villanelle. Many of his sacred works remain in manuscript in the Vatican, including masses, psalm and motets. Other madrigals are in collections by Scotto and Phalese. The last date at which he was known to be living is 1615; in that year he published a revised edition of Graduals by the request of Pope Paul V.

Gizziello (gĭd-zĭ-ĕl'-lō), Gioacchino Conti. 1714-1761.

Conti, one of the most celebrated Italian soprano singers of his time, named Gizziello for his teacher, Gizzi, was born at Artino, making his debut in Rome, 1729, where he sang for two years, going thence to Naples about 1732. In 1736 he appeared in Handel's company in London, singing in various parts the next season, and adding to his already fine equipment by making a study of Farinelli's singing, which he much admired. About six years later he went to Lisbon, and in 1749 was called to Madrid, remaining there for several years, after which he returned to Lisbon. He retired to private life in Arpino in 1753.

Gladstone, Francis Edward. 1845-

Noted English organist and composer of church music; born at Summertown, near Oxford; was a pupil of Dr. S. Wesley from 1859 to 1864, and then became organist of Holy Trinity Church, Weston-super-Mare. From 1866 to 1886 he occupied positions as organist at five different churches, including five years at Christ Church, London. In 1887 he became a Roman Catholic, and was director of the choir of St. Mary of the Angels' Church at Bayswater till 1894. He took the degree of Bachelor of Music in 1876, and Doctor of Music in 1879 from Cambridge. Became professor of counterpoint at Trinity College, London, in 1881, and of harmony and counterpoint at the Royal College of Music in 1883. Dr. Gladstone stands in the first rank of living English organists, and has composed much music for the church service; an overture; and some chamber-music, all in manuscript; a chorus with orchestral accompaniment, "A Wet Sheet and a Flowing Sea;" and three cantatas, Philippi, Nicodemus, and Constance of Calais.

Glareanus, Henricus. 1488-1563.

Celebrated German teacher and writer on musical theory, whose real name was Heinrich Loris. Was born at Glarus, whence this Latinized name; was a pupil in the Latin School at Berne, afterward studying theology and music, the latter under Cochläus, at Cologne. In 1512 he was crowned poet laureate for his poem written in honor of Emperor Maximilian I. He taught various subjects in Paris and Basle, including philosophy and mathematics, and settled in Freiburg in 1529, where he lectured on history and literature, and finally retired. Learned and cultured, he was a most eminent authority on musical theory in his day, and wrote several works on various phases of the subject, the most important being the Dodecachordon, published in 1547, which advocated twelve modes of composition in church music instead of the eight generally mentioned. It is historically valuable in regard to notation as well as musical theory.

*** Glazounow (glä'-tsoo-nôf), Alexander Konstantinowitch. 1865-**

Eminent composer, the greatest of the younger Russian School, and a rival of his former teacher, Rimsky-Korsakow. He was born at St. Petersburg, the son of a well-known bookseller and publisher, and began the study of piano at nine years of age with Elenowsky, who supplemented these lessons with elementary theory. Although Glazounow displayed marked ability for composition within the next few years, he entered the Polytechnic Institute at fourteen for scientific study. About this time, however, he became acquainted with Balakirev, who recognized his genius, and introduced him to Rimsky-Korsakow, under whom he studied composition and theory. For several years he pursued both his general and musical studies, and during this period composed a symphony, which, when produced in 1882, at a concert in St. Petersburg, met with such success that he decided to follow music as a career. His patience and critical taste in composition are indicated by the fact that the symphony had to be reorchestrated five times before he would allow it to be published. His second symphony was performed under his own baton at a Trocadéro concert in Paris, in 1889. The fourth was brought out in 1897 at a London Philharmonic concert, and a fifth at a symphony concert in the same city the same year. His first overture, based on Greek themes, was performed at a concert of the Russian Musical Society, with Anton Rubinstein as conductor. For some time he lived in Germany, and was seriously influenced by the music of Brahms and Wagner, though not to the extent of submerging his Russian individuality. His music, however, is more cosmopolitan than the works of his compatriots, and shows from the very first, a mastery of technical means seldom attained till maturity. His tendency is toward classical forms, yet suggestive of the realistic school. While his harmonies are rich, intricate and original, they never overbalance his gift of melody, which is perhaps at its best in a melancholy vein. His early works are characterized also by a strong inclination toward the fantastic and imaginative, his choice of themes being drawn largely from nature and from Oriental sources.

In 1899 he became professor of instrumentation and score-reading at the Conservatory of St. Petersburg, and

is now one of the directors of the Imperial Russian Music Society. He is also an associate conductor of the Russian Symphony concerts. His official duties do not, however, interfere with his creative work, and for nearly twenty years he has occupied a position in the front rank of Russian composers. He is an honorary member of the London and St. Petersburg Philharmonic Societies, and of the St. Petersburg Society for Chamber Music, etc. His compositions number about a hundred, nearly all of them being works of importance. He has brought out eight symphonies in all; the eighth, his last work, being performed at a Leeds Musical Festival in October, 1907. It is said to exhibit his best qualities as a composer, and also for a modern symphony, unusual restraint, as it contains no merely sensational effects. He has recently received considerable attention in England, having had conferred upon him the honorary degree of Doctor of Music from both Oxford and Cambridge, in June, 1907. Glazounow's orchestral works predominate over other compositions in the eighty or more that he has published. They include, beside the symphonies, four suites, the Characteristic, Scenes de ballet, Aus dem Mittelalter, and Chopiniana; two overtures on Greek themes; The Carnaval overture; Overture solennelle; Cortége solennel; The Kremlin, a symphonic picture; an Oriental rhapsody; an Oriental reverie; a Ballade; a Scène dansante; a wedding march; a mazurka; two concert waltzes; a march on a Russian theme; a Triumphal March, written expressly for the Chicago Exposition of 1893; three fantasias, two of these entitled, respectively, The Forest, and The Sea; two symphonic sketches, Spring and Un fête Slave; an elegy; and a symphonic poem, Stenka Rasinc. His vocal works include three cantatas, the Coronation, written for the Czar; the Memorial Cantata; and a third for women's voices; a Hymn to Pushkin, also for women's chorus; and about twenty songs. Among his chamber compositions are a suite and four other numbers for string quartet; a string quintet; a quartet for brass instruments; several works for cello and piano; a violin concerto; a meditation for violin and piano; and a reverie for horn and piano. His piano compositions include a suite on the

theme Sacha, a diminutive of his Christian name, Alexander; two sonatas; and arrangements of his orchestral works. His orchestral fantasias, The Forest, and The Sea, are arranged for two pianos, eight hands. Glazounow has written no operas, but has produced three ballets, Raymonda, Ruses d'amour, and The Seasons. His career has been marked by a good fortune rare among composers of genius, unhampered by poverty, grief, or disappointment.

Gleason, Frederick Grant. 1848-1903.

Frederick Grant Gleason was born at Middletown, Conn. His father and mother were both excellent amateur musicians. Gleason's father intended him for the ministry, and discouraged his desire for a musical life, but this opposition was withdrawn, when at the age of sixteen, he composed an oratorio, The Captivity, and a Christmas Oratorio, which showed such decided talent, considering his lack of theoretical instruction, that he was placed under Dudley Buck at Hartford. In 1869 he went to Leipsic, and at the Conservatory there studied piano under Moscheles, Papperitz and Plaidy; harmony under Dr. Paul and Richter, and composition under Lobe. The next year he went to Berlin, studying under Weitzmann, Haupt, Raif, and Loeschhorn. In 1872 he returned to the United States for a visit, conducting a sacred cantata of his own at Hartford. The next period of study was in London, under Oscar Beringer. He afterward returned to Berlin for the study of the piano, organ and theory, and prepared there his Motet Collection. Upon his return to America, in 1875, he became organist of the Asylum Hill Congregational Church at Hartford, later going to the First Congregational Church of New Britain. In 1877 he removed to Chicago, where he became a member of the faculty of the Hershey School of Music, teaching organ, piano, composition and orchestration. He also became a Fellow of the American College of Musicians, of which he was elected an examiner and director. For about five years he was musical editor of the Chicago Tribune. He became a member of the New York Manuscript Society soon after its organization, and was the first president of the Manuscript Society of Chicago, from 1896 to 1898, and

president of the American Patriotic Musical League in 1897. Later he was for a second period president of the Chicago Manuscript Society, being in this office at the time of his death. He was awarded a gold medal of honor by the Associatione dei Benementi Italiana of Palermo, Sicily, "for distinguished services in the cause of art." He died in Chicago in 1903. His principal compositions are Otho Visconti, an opera; Montezuma, an opera of which he also wrote the libretto and parts of which were given by Theodore Thomas; and the cantatas, God Our Deliverer, Praise Song to Harmony, and The Culprit Fay, all three for solos, chorus and orchestra. In 1889 the Auditorium Festival Ode, a symphonic cantata, was produced at the dedication of the Chicago Auditorium. The Processional of the Holy Grail; Edris, a symphonic poem; and The Song of Life were also given by the Thomas Orchestra. As Thomas was not inclined to favor the American composer, the mere fact that so many of Gleason's works were performed by the Chicago Orchestra is the best of evidence that they are of a high order. His vocal and instrumental music includes three trios for piano, violin and violoncello; a concerto in G minor for piano and orchestra; a Triumphal overture for organ; piano-pieces, part-songs and sacred choruses.

Glinka (glĭnk'-ä), Michael Ivanovitch. 1803-1857.

Dramatic Russian composer, the son of a retired army captain. As a boy he was delicate, and from early childhood showed an extreme sensitiveness to musical sounds. Until his tenth year he passed most of his life in the country, and his first musical impressions were those of the peasants' folk-songs, and of a small orchestra of serfs on his uncle's estate near by. At fourteen he was sent to a school in St. Petersburg, where he remained five years, studying languages and taking some piano lessons of John Field. Later he continued his study under Carl Meyer, with theory in addition, attaining considerable proficiency as a pianist. He also studied the violin under Bohm, but made little progress with that instrument. Various circumstances contributed to his musical development. A trip through the Caucasus

Mountains, in 1823, stimulated his imagination and his musical desires; and on his return home he eagerly studied the works of the old masters, and undertook the drilling of his uncle's orchestra. This familiarized him with the different instruments and the separate parts of the scores. He now began to compose; but the straitened circumstances of his family impelled him to take an assistant secretaryship in a department of the government at St. Petersburg, where he remained for four years. The duties of this position left him considerable time for musical pursuits, and he studied intermittently, but seems to have had no thought of making a profession of music. About 1830 he went to Italy for his health, remaining several years. In Milan he took some lessons of Basili, the director of the Conservatory, and became greatly interested in Italian vocal music. He met Bellini and Donizetti, and the influence of this period is seen in the vocal parts of his operas. The fascination of Italian melody was but temporary, however; the vivid contrast it presented to the life and music of his own nation brought about a reaction, and he now first became conscious of a desire, which grew into a purpose, to embody the Russian characteristics in an opera. Going from Italy to Berlin, he began at the late age of twenty-nine the study of composition under Siegfried Wilhelm Dehn, who gave him the condensed and comprehensive work that he needed, and encouraged him in his determination to compose distinctly Russian music. In 1834 Glinka returned home and shortly after wrote his first opera, Zarskaja skisu (A Life for the Czar), a distinctively Russian composition. The Emperor was present at its production in 1836, and soon afterward Glinka received the appointment of Imperial chapelmaster. His second opera, Russlan and Ludmilla, based on the fairy story of Pushkin's poem, was brought out in 1842, but was not so popular as his first. After Glinka's death, it was better appreciated, and by the centenary of his birth had been performed no less than three hundred times in Russia. At this time Glinka was harassed by the difficulties growing out of an unhappy married life, and his frail constitution began to give way under the double burden.

Two years later, his health still failing, he went to France, where he met a kindred spirit in Berlioz, to whom he has been compared as a composer. They became fast friends; Glinka made a study of the music of Berlioz, and tried his hand at orchestral composition. The French composer secured several performances in Paris of Glinka's works, and wrote an article for the Journal des Débats, enthusiastically praising the compositions of the Russian, who returned the compliment by similar offices in his own country for Berlioz. A visit to Spain in 1845 proved an additional stimulus, and after several years in these two countries, gathering material and inspiration for future work. Glinka returned to Russia. For three years he lived in Warsaw, and after a second visit to Spain in 1851, settled near St. Petersburg, where he began an autobiography and planned other compositions. Early the next year he died, and his body was interred first in Berlin, but later was taken to St. Petersburg for burial. Glinka's compositions include the orchestral numbers composed after his first visit to Spain, Jota Aragonese, Night in Madrid, and Kamarinskaya, a fantasia; also an adagio and rondo for orchestra, a valse-fantaisie, a tarantella, two polonaises, two unfinished symphonies, and the incidental music to Prince Kholmsky. His chamber-music comprises two string quartets, a septet, a trio for piano, clarinet and oboe. For piano he wrote less than half a hundred pieces, comprising variations, nocturnes, polonaises, fugues, rondos and various dances. He also wrote several choruses, a Russian national hymn, a memorial cantata for Emperor Alexander I., a number of vocal duets, quartets, trios and over eighty songs with piano accompaniment, including Doubt, The Lark, Thou Wilt Soon Forget Me, Gretchen's Song, and I Am Here, Inezilia.

Personally, Glinka is described as being distinguished in appearance, a man of polish and culture, a proficient linguist and a conservative in his religious and political beliefs. After the separation from his wife, Glinka lived with his mother, and after her death, with his sister, who seems to have been his confidant and sympathizer. From her account, his disposition was always like a child's, warm-hearted and yet variable, wanting his own way, easily moved to repentance for error, or to gratitude for kindness; wholly impractical, extremely shy and sensitive, and moreover, nervous and superstitious. Although the strongly national character of his works has made them most popular in his own country, and his rank among composers is based upon his relation to Russian music, a professor in the Paris Conservatory stated, in a lecture given there within the last decade, that it would be well if young composers would let Wagner alone and take A Life for the Czar, as their model. In Russlan and Ludmilla, Glinka anticipates many characteristic features of later Russian compositions, such as those of Tschaikowsky or Rimsky-Korsakow; he was unaffected by the German School, and the influence of Italy and France upon his works was incidental and superficial. As the founder of an original Russian School, he stands among the epoch-makers in music.

Glover, John William. 1815-

Irish composer, teacher and organist; born in Dublin; studied in his native city, and entered the Dublin orchestra as violinist in 1830. In 1848 he was appointed professor of vocal music in the Normal Training School of the Irish National Education Board; and for the funeral services of O'Connell he superintended the production of Mozart's Requiem. After founding the Choral Institute of Dublin in 1851, he was active in promoting the performance of the works of Handel, Haydn and Mendelssohn; and Schumann's Paradise and the Peri was given there for the first time in Great Britain. He lectured on Irish music both in Dublin and in London, and did much for choral music in Ireland. His own works were popular, and more numerous than those of any other Irish composer. They include two cantatas, St. Patrick at Tara and Erin's Matin Song; two Italian operas by Metastasio, in manuscript; an ode to Thomas Moore, One Hundred Years Ago; an opera on Goldsmith's Deserted Village; a collection entitled Moore's Irish Melodies; and other songs; much church music, including hymns and masses; concertos; and music for organ and for piano. He also edited a number of musical works for use in the schools of Ireland.

Glover, Sarah Ann. 1785-1867.

English musician and teacher; daughter of a clergyman; was born at Norwich. She was the inventor of the Tonic Sol-fa system of musical notation, which, after some modifications by John Curwen, has come into general use in the public schools of England, and to some extent, in the United States. She has written two works, A Manual of the Norwich Sol-fa system, published in 1845; and a Manual containing a Development of the Tetrachordal system, 1850.

Glover, Stephen Ralph. 1812-1870.

English music teacher and prolific composer; was born in London, and died there, though he is said to have lived in the country much of his life. He began composing in 1840, and produced by the score ballads, duets and other songs, and piano music, amounting in all to twelve or fifteen hundred compositions, which were immensely popular and remunerative in his day, but mostly short-lived; for example, Beauty and the Beast, a small opera, and the duet, What Are the Wild Waves Saying? His settings of Longfellow's Excelsior are mentioned as "not without merit." His success, however, was considered superficial.

Glover, William Howard. 1819-1875.

English violinist and composer; born in London; the son of Mrs. Glover, the actress. He studied the violin under Wagstaff, and made a tour through Europe. After his return to London he did a little of everything in a musical way, taught, composed, played in public, conducted and was musical critic of the Morning Post for some years. From 1868 to his death he lived in New York, where he was conductor of Niblo's Orchestra. His principal compositions are the operas, Ruy Blas, Amineta, The Coquette, Palomita, and Once Too Often; the orchestral overture to Manfred; romances and other piano music; songs; vocal duets and quartets. Tam O'Shanter, a cantata, is the best known of his larger works. In 1863 he arranged a performance of Beethoven's Pastoral Symphony illustrated by pictures.

Gluck (glook), Christoph Wilibald, Ritter von. 1714-1787.

This famous dramatic composer has been called the "Father of Modern Opera." "His career," says Streatfield, "is a picture . . . of a constant striving towards a pure ideal of art, a perfect blending of the lyrical and dramatic elements of opera, which he attained by a balanced power of intellect such as few musicians have possessed." Christoph Wilibald Gluck was born at Weidenwang, son of the gamekeeper to Prince Lobkowitz of Eisenberg. From 1726 to 1732 he attended a Jesuit school at Komotau, where he studied violin, organ and harpsichord, and was a chorister in St. Ignaz Church. At the end of this time he went to Prague to continue his musical work under Czernohorsky, and became an excellent cello player, supporting himself meanwhile by playing at dances in villages near Prague, giving concerts in the larger towns, and singing and playing in different churches. In 1736 he went to Vienna, where his playing attracted the attention of Prince Melzi, with whose private band he went to Milan. Here his new-found patron entrusted his further education to Sammartini, under whom he studied harmony and counterpoint for four years. Gluck, however, never became proficient in counterpoint, and his church compositions were of little importance. His real work began to manifest itself in the production of his first opera, Artaxerxes, in 1741, at Milan; others followed, and by 1745 no less than seven successful operas had been given in Milan, Venice and other Italian cities. In the last named year, he was invited to London to write operas for the Haymarket Theatre. It is stated by several biographers that Gluck thus consciously entered into competition with Handel; but as the latter had several years before turned his attention to oratorio, and had produced no opera since 1741, it would seem that there was no actual rivalry between them, and that Handel's feelings toward Gluck were rather those of kindly toleration mingled with a certain contempt for his lack of contrapuntal skill, and that Gluck, on the other hand, admired and respected the elder composer. Notwithstanding the humiliation Gluck received in London, a later time justified his self-confidence, for Handel's operas sank rapidly into oblivion, while Gluck's Orpheus still holds the boards, which cannot be said of the work of any earlier dramatic com-

poser. La Caduta dei Giganti was given early in 1746; Artamene, formerly produced at Cremona, was repeated; but Pyramus and Thisbe, a sort of musical mosaic, composed of the best arias of his previous operas, proved to be an anti-climax. Gluck's London prospects withered under Handel's disapproval and the cold reception accorded by the English public, and later in the season we find him amusing the Haymarket audiences in the novel role of a performer on musical glasses with orchestral accompaniment. However, this seeming failure, together with the impressions made on him by the music of Handel, and of Rameau in Paris, where he visited long enough to hear the works of the latter in grand opera, was the ultimate means of his attaining a truer and larger success than was possible to him in the conventional Italian opera. He next went to Hamburg and Dresden, returning to Vienna within the year, where he began earnest study of musical æsthetics, languages and literature. The effects of this broadening experience and literary study were but slightly apparent in his next production, Semiramide riconosciuta, 1748, although it surpassed all former efforts; but the ideals and purposes identified with Gluck's later work were not yet sufficiently formulated to be embodied in his compositions at this time. About 1750 Gluck was happily married to Marianna Pergin, and to this time belong his Tetide, serenade for the Crown Prince Christian, Telemachus and Clemenzo di Tito. Up to 1756 he produced a number of works in Rome, Naples, Vienna and other cities, traveling at intervals. In 1755 he returned to Vienna, where for the next six years the demands of his patrons led him to produce works well-nigh worthless except as "pot-boilers" and as practise in composition. At the end of this time, he secured the co-operation of Calzabigi, a librettist who was thoroughly in sympathy with his own ideas on the need of reform in Italian operas — the accepted standard of that day. The result of this new combination was remarkably successful in Orpheus and Eurydice, in 1762. Alceste, in 1767, was another step in advance; indeed, its often quoted preface amounted to a declaration of war in the operatic field. The gist of this preface may be stated as follows: That the place of music in opera is to supply adequate expression to the text, without interrupting the natural action of the drama by superfluous vocal display; and on the other hand, by judicious use of the orchestra, to add appropriate effects in tone that should vivify the whole as color does the outlines of a painting. In this "confession of faith" Gluck set forth what he was trying to do in this opera, and spoke of the conventional Italian operas as "wearisome," thus incurring the enmity of the foremost German critics. In the dedication to Paris and Helen, 1770, he referred to his critics as "smatterers" and "would-be judges," and stated the fact that "because of imperfectly studied, poorly conducted and still more poorly performed rehearsals," his opera had been unjustly condemned, the effect which it might produce upon the stage having been judged by its effect in a room. The attacks of the "would-be judges" were but increased by this defense, and Gluck's thoughts turned to Paris where the standard of æsthetics in general was much higher than in Vienna, as a more congenial field. In 1772 Iphigénie en Aulide was rehearsed in Vienna, and finally produced at the Grand Opéra in Paris, in 1774; a triumph in spite of adverse circumstances. Orpheus and Eurydice; and Alceste, appeared within the next two years, and drew immense audiences; but their severely classical style, and dramatic intensity, aroused the opposition of those prejudiced against the innovations of Gluck, who was now determined to remain in Paris. Among his admirers was Rousseau, who declared that the music of Orpheus had reconciled him to existence, and acknowledged publicly that he had erred in stating that the French language was unsuitable to set to music. It may be stated here that as a conductor Gluck was brusque and exacting, the musicians requiring double pay when playing under his baton; nevertheless, his facial and gestural expression was so emotional an indication of his ideas that he finally won over the most lazy or obstinate performer to his views. The opposition to Gluck became so strong that a rival composer, Piccinni, was invited to appear in Paris, and a stage war began similar to, yet more fierce,

than the one between Handel and Bononcini in England. The press was brought into service, and for several years the conflict was kept up. Gluck's Armide, produced in 1777, was written with a view to refuting the charge that his work lacked melody, the same accusation that was brought later against Wagner. It amply proved his ability to portray the softer and more pleasing aspects of life. This opera and Orpheus have attained a wider and more lasting popularity than any other of his works. The final contest was soon precipitated. The directors of Grand Opéra had commissioned Gluck to write an opera, Roland. On learning that they had called on Piccinni to do the same, he destroyed the partly finished manuscript in a rage, and wrote to du Rollet about the matter. Du Rollet published Gluck's letter, thus throwing down a gauntlet to the latter's opponents. Nevertheless, he uttered no invective against Piccinni, and the two themselves were friendly rather than otherwise. The next fight was openly planned. With Guillard as his librettist, Gluck began Iphigénie en Tauride; the rival faction put Piccinni at work on the same subject. It is possible that strategy and influence at court had something to do with the delay; at any rate, Piccinni's opera was not given until 1781, two years after the successful presentation of Gluck's, and then its obvious inferiority to the earlier production ended the struggle. One more opera, Echo and Narcissus, was given in 1779, but made little impression; Gluck's life-work was accomplished. He began work on a last opera, Les Danaïdes, but a stroke of apoplexy compelled him to abandon the project, and he turned over the libretto to Salieri. Soon after he retired to Vienna with honors and riches, his active career at an end; and the next apoplectic stroke ended his life. As a man, Gluck was self-possessed, confident, a conscientious worker, loyal to his friends, generous in recognizing the merits of others, yet quick-tempered and proud. In comparing him with Wagner, Ernst Newman says: "Less nervously constituted, less self-conscious, he yet did a work which, though it can not be compared to Wagner's in real depth of importance, yet marks him out far above any musical figure of his time." His

music reflects his character; it is animated, yet never subtle nor over-emotional, and is essentially classical, as was Gluck's choice of subjects. He differed from the other great musicians of his century in that their music was principally based on the piano, the instrument most capable of purely polyphonic treatment, while Gluck wrote almost exclusively for voices and stringed instruments, more limited in range, yet intrinsically more suited to dramatic expression. Iphigénie en Tauride, usually considered Gluck's masterpiece, is the most perfect in form of all his operas. He also made important changes in the orchestra, removing the harpsichord, introducing the harp and trombone, and emphasizing the value of the overture as an indication of the character of the drama which it prefaced. The general estimate of his place among composers is, that his work as a reformer of opera constituted a phase in musical history not without its effect, yet not wholly permanent — a first strong effort towards the result later achieved by Wagner.

Gobbaerts (gŭb'-bärts), Jean Louis. 1835-1886.

Belgian pianist, and composer of light piano music; born at Antwerp; was a pupil of the Brussels Conservatory, and a brilliant and successful pianist in his time. He published about twelve hundred pieces of piano music, much of which was popular. The greater part was published under the name of Streabbog (Gobbaerts spelled backwards), though some of it appeared under the names Ludovic and Levi. He also wrote a method for piano. Some of his compositions are Valse des Masques, a Nocturne; an Idylle, a Serenade, Galop di bravura; twelve easy studies; a collection of dances, Les Papillons, op. 108; and transcriptions.

Godard (gō-dăr), Benjamin Louis Paul. 1849-1895.

Eminent composer; born in Paris; a violin pupil of Richard Hammer. Played in public at nine years of age, later studied under Reber for composition and Vieuxtemps for violin, visiting Germany twice with the latter teacher. He was a member of several chamber-music societies in Paris, but devoted most of his time and energy to composition. His first pub-

lished work was a violin sonata, 1865, and the next, a series of chamber compositions, string quartets, trio, and violin sonatas, won the recognition of the Institut de France, which bestowed on him the Chartier prize. In 1876 his orchestral arrangement of Schumann's miniature piano pieces, Scenes for Children (Kinderscenen), was given at the Concerts du Châtelet, and his Concerto Romantique for violin was played several times in the Concerts Populaires. Other works of this period were another violin concerto, a string quartet, a trio for piano and strings, and a piano concerto, Concerts Populaires, 1878. In this year he tied with Dubois in a competition for first prize offered by the city of Paris, and the winning composition, Tasso, or Le Tasse, a dramatic symphony with solos and chorus, was given at the Concerts du Châtelet. This work virtually established his reputation. Other dramatic compositions are Les Bijoux de Jeanette; Pedro de Zalamea; Jocelyn; Le Dante; Jeanne D'Arc; La Vivandière, produced posthumously with much success; and two others, Les Guelphes and Ruy Blas, not yet produced. Orchestral compositions are Suite, Scènes Poétiques; Suite, Lanterne Magique; Symphonie-Ballet; Overture dramatic; Symphonie Gothique; Symphonie Orientale; Symphonie Légendaire, with solos and chorus; lyric scena, Diane et Actéon; over one hundred songs; incidental music to Much Ado About Nothing, and many attractive piano pieces and études. He died at Cannes. Godard possessed what has been called "fatal facility" as composer. The majority of his best works were composed before he was thirty; and the succeeding compositions have not been considered an advance, though his songs and piano pieces are charming and original. His violin sonatas, some orchestral scenes, and the two symphonies known as the Légendaire and Gothique, are also praised. The berceuse from Jocelyn, one of his later works, has been almost as popular as Mascagni's well-known intermezzo, having been arranged for different instruments, including the piano, violin and organ.

Goddard, Arabella. 1838-

Noted English pianist; born at St. Servan near St. Malo, Brittany;

played in public in her native village in her fifth year, and at six was a pupil of Kalkbrenner, Paris. She studied with Mrs. Anderson and Thalberg, and made her debut at twelve in one of the Grand National concerts at Her Majesty's Theatre. She had previously played when eight years of age before Queen Victoria at Buckingham Palace. From 1850 she studied with J. W. Davison, a well-known musical critic in London, whom she married in 1860. At twenty, was recognized as a pianist of the first rank, playing at the Philharmonic concerts in 1856. In 1854 to 1855 she made a tour through Germany, where she played Mendelssohn's D minor concerto at the Gewandhaus concerts, Leipsic, and her reputation was further reinforced by her success in that country and in Italy. For several years she played at many prominent concerts in England, and from 1873 to 1876 made a tour of Australia, America and all around the world. Ernst Pauer places Mme. Goddard, together with Mme. Schumann and Mme. Clauss-Szavardy, in a list of twelve pianists possessing the most perfect technique known between 1830 and 1870, the list also including Liszt, Tausig and Rubinstein. Her last recorded appearance was in 1882, after which she retired to Tunbridge Wells. In the fifties she published some compositions for piano and a ballad.

Godefroid (gôd-fwä), Felix. 1818-1897.

Celebrated harpist; was born at Namur, Belgium; was a pupil of Nadermann at the Paris Conservatory. Before he was nineteen he had written a trio for piano, violin and violoncello. He lived in Paris for some years, and more recently at Brussels. In 1839 he began giving concerts, first in Germany, then in England, and later through Continental Europe. He has been called the Paganini of the harp. In 1856 the cross of the Order of Léopold was conferred on him at the twenty-fifth anniversary of Léopold I.'s reign at Brussels, where he took part in the ceremonies. He composed harp-music and salon-music of more than ordinary merit for the piano. La Harpe d'or, La dernière bataille, operas, and La fille de Saul, an oratorio, are other works to his credit.

Godfrey, Arthur Eugene. 1868-

Composer and conductor; son of Charles Godfrey, jr.; was a choir-boy at St. Paul's, and in 1883 entered the Royal Academy of Music, where he remained for six years, becoming an associate. His compositions include songs, a string quartet, much incidental music to plays, etc., and show much talent. Little Miss Nobody, a musical comedy, had a run of more than six months at the Lyric Theatre in the season of 1898-1899. He is also a good accompanist.

Godfrey, Charles, sr. 1790-1863.

The first of a family of bandmasters; was born at Kingston, Surrey; was first a drummer in his home military company, and in 1813 a bassoon player in the Coldstream Guards; was bandmaster of the latter from 1825 till his death, although he was released from military duty in 1834. In 1831 he had been appointed musician in ordinary to the King of Great Britain. He arranged and edited Jullien's Journal, the first journal of military music published in England, and his three sons became prominent in their father's profession.

Godfrey, Charles George. 1866-

Conductor and composer for band and orchestra; son of Charles jr.; was a pupil of St. Paul's School and the Royal Academy of Music; substituted for his father as bandmaster, and in 1887 took a similar position with the Corps of Commissionaires. He was also organist of St. John's at Wapping, and conducted the military band at the Crystal Palace from 1889 to 1897. In 1897 and 1898 he was conductor at the Spa, Scarborough. He has arranged much band music and composed for orchestra.

Godfrey, Daniel. 1831-1903.

Son of Charles Godfrey, sr.; was also a bandmaster, and a composer for military band; studied the flute at the Royal Academy of Music in 1847, and became bandmaster of the Grenadier Guards in 1856, visiting the United States with his band in 1872, where he made a tour. After forty years in this position he organized his own band. His waltzes for military bands are widely known.

*** Godfrey, Daniel Eyers. 1868-**

Dan Godfrey, as he subscribes himself, was born at Beeston, near Nottingham, England, the eldest son of Daniel Godfrey, sr., and has become more eminent than the elder members of his family. He was educated at King's College School and at the Royal College of Music, and also had private lessons in music. Beside piano, violin, organ, harmony and counterpoint, he studied clarinet and military orchestration. His teachers were Henry Lazarus, Henry Holmes, Sir Frederick Bridge, Alfred Caldicott, and others. In 1890 he was bandmaster of the Corps of Commissionaires and also conductor of the London Military band with which he toured England that season; and the next year, 1892, he went to South Africa as musical director of an opera company. In 1893 he was musical director at the Olympia, Limited. He is at present resident musical director to the Corporation of Bournemouth, to which position he was appointed in 1895, not long after his settlement at that place. Here, as conductor of the Winter Gardens, and of the Symphony concerts since 1894, he has raised the standard, not only of local but of national music, producing the works of many British composers, and giving also numerous choral concerts. He is a licentiate and also an honorary member of the Royal Academy of Music.

Godowski (gō-dôf'-shkē), Leopold. 1870-

Often spelled Godowsky. A noted pianist and composer, born at Wilna, Russian Poland. His remarkable talent asserted itself when he was only three years old, and at seven he had composed some pieces of melody and originality. His first instruction was received at Wilna. After making his debut at nine years of age and touring through Russia and Germany for three years he spent two years at Berlin studying in the Hochschule under Ernest Rudorff in piano, and Kiel and Bargiel in composition. In 1884 he toured America with the violinist, Ovid Musin. He went to Paris in 1886 to study under Saint-Saëns, and after a year of waiting had an opportunity to play before the Réunion des Artistes of which Saint-Saëns was president. The noted Frenchman was greatly attracted by the lad and had him play at the Trompette, a celebrated club. Godowski became his pupil, and was immediately recognized

in the most exclusive artistic and social circles. Remaining under Saint-Saëns till 1890, he toured France, and visited London, playing at Queen Victoria's Golden Jubilee at Marlborough House in 1887, where the Princess of Wales accepted the dedication of his Valse Scherzo. In 1890 he came again to America and the next year married Frederica Saxe of New York, to which city they returned after a trip through Holland and England. In 1894 Godowski was made director of the piano department of Broad Street Conservatory in Philadelphia, and in 1895 accepted a similar position in the Chicago Conservatory, where he remained until 1899. Meanwhile he appeared also in concerts and recitals throughout this country and Canada. In July, 1900, he left America to establish his reputation in Europe. His triumph at Berlin on his first appearance was the beginning of the successes which have placed him among the greatest of living pianists. De Pachmann and others even declare that he has the most wonderful technique of any. His repertory is immense and his style broad and brilliant. His playing some call not only faultless but graceful and poetic, others say there is no soul in it, but only masterful technique. His interpretations are often unique. The most important of his compositions are the transcriptions of Chopin's Études, Op. 10 and 25. By these fifty studies, opening the way to a new and higher development of the pianistic art, he has won the name of the Apostle of the left-hand. In them the original right-hand parts are given to the left, and often new material inserted, yet everywhere possible the original melody and progression is preserved. They show a blending of contrapuntal and melodic style and are so difficult that at first sight they have been called unplayable. These difficulties have been overcome by his new fingering for chromatic thirds. He has also written concert arrangements or paraphrases of other of Chopin's works; of Henselt's Étude, If I Were a Bird; and Weber's Invitation to Dance; besides original compositions which include a Grand Valse Romantique; Valse Scherzo, Valse Humoresque; Valse Idylle; Barcarolle-valse; Märchen; Moto Perpetuo; Polonaise in C; concert studies in C and E flat, Sarabande; Menuet, Courante; Perpetuum Mobile, toccato; Daemmerungsbilder (Twilight Pictures), several tone poems; Scherzino; Melodie Meditative; Capriccio; Arabesque; and songs.

*** Goetschius (gĕt'-shĭ-oos), Percy. 1853-**

American teacher, writer and composer; born at Paterson, New Jersey; was a pupil at the Stuttgart Conservatory of Music in Germany from 1873 to 1876, of Lebert and Pruckner in piano, and of Faiszt and Doppler in harmony, counterpoint and instrumentation. From 1876 on he taught the English theory classes in the Conservatory; in 1878 was appointed professor of the same branches, and in 1885 of musical history. In 1890 he returned to America, and for two years taught in the Syracuse University, New York, as professor of harmony, history and piano, and in 1892 received the honorary degree of Doctor of Music from the University. His next work was in the New England Conservatory, Boston, as lecturer on musical history and teacher of composition, where he remained until 1896. Since then he has been a private teacher of harmony and composition in Boston. He is a skilled contrapuntist, and has published the following compositions: Two concert fugues, a minuet, seven character-pieces in waltz rhythm, and a set of concise finger-exercises, all for piano; a wedding march for piano and organ; and an anthem, The Lord is My Shepherd. He is far better known, however, as an able writer on musical educational subjects. Beside a valuable work on harmony he has published The Theory and Practice of Tone-Relations; Models of the Principal Musical Forms; The Homophonic Forms of Musical Compositions, said to be the best work extant on the analysis of group-forms and song-forms; Exercises in Melody Writing; Applied Counterpoint; and Lessons in Music Form. He has also contributed important essays to American musical periodicals, and the Cotta Edition, published at Stuttgart, 1889, contained his critical Revision of Mendelssohn's Complete Piano Works.

Goetz (gĕts), Hermann. 1840-1876.

Talented German composer, who was born at Königsberg. He gave

evidence of talent early, but did not begin to study till the age of seventeen, Louis Köhler being his first teacher. In 1860 he entered the University of Königsberg for serious work, and continued piano under von Bülow, and composition under Ulrich. Within three years he became organist at Winterthur, where he also founded and conducted a singing society, conducted an orchestra, and gave private lessons In 1867 he removed to Zurich, keeping his organ position at Winterthur for three years longer, but the strain affected his health, compelling him to resign it. He died six years later at Hottingen, near Zurich. His first opera, Der Widerspenstigen Zähnung, based on a German version of Shakespeare's Taming of the Shrew, was produced in 1874, after repeated discouragements, at Mannheim, under the conductor Frank, who in 1877 directed the posthumous performance of Goetz's second opera, Francesca da Rimini.

Other compositions of Goetz are as follows. Orchestral symphony in F; Frühling's overture; cantata for male chorus; 137th Psalm for chorus, soprano solo, and orchestra; choral setting of Schiller's Nänie for chorus and orchestra; violin concerto; piano concerto; a trio, a quartet, and a quintet, for piano and strings; three light pieces for piano and violin; piano sonata for four hands; various piano solos; songs, and quartets. The general opinion among biographers is that Goetz died before his talents had time to mature; one writer calls attention to the early deaths of Mozart and Mendelssohn, and to the fact that a certain melancholy and monotony pervades all the works of Goetz, giving him credit, however, for a freedom in the strictly classical mode of composition, and an intuitive command of tone-color in his choral and orchestral writings much greater than that of Schumann, of whom he is said to be one of the most marked legitimate followers.

Goldbeck (gōlt'-bek), Robert. 1839-

German pianist, composer, and conductor; born at Potsdam, near Berlin. He first studied piano and harmony under his uncle, Louis Köhler; later was a pupil of Litolff at Brunswick, and for a short time of Liszt at Weimar In 1851 he went to Paris, and several years later to London. About 1861 he came to America, where he composed his principal works in New York, founded a Conservatory in Boston, and in 1868 became director of the Chicago Conservatory of Music. In 1873 he went to St. Louis, Missouri, where he conducted the Harmonic Society, and was one of the directors in the Beethoven Conservatory. He returned to New York in 1885. He has composed the following: Saratoga and Newport, two operas; a cantata, The Song of the Brave Man; the orchestral works, Elegie, Idylle, Leonore, and Victoria; a symphony; two piano concertos; a sextet for strings; quintet for piano and strings; over one hundred and thirty compositions for the piano; choruses and songs, among which, Three Fishers, a male quartet, has been repeatedly performed by the choral societies of the large cities of the United States. He is also the author of three Graduating Courses, instructive works for piano, voice, and violoncello, comprising six volumes; and an Encyclopædia of Musical Education.

Goldberg (gōlt'-bĕrkh), Johann Gottlieb. About 1720-about 1760.

Remarkable organ and clavichord player and composer; born at Königsberg. Was a pupil of Johnann Sebastian Bach, who spoke of Goldberg with the highest praise, and wrote for him the thirty variations sometimes called the Goldberg Variations. He possessed most unusual ability as an executant, and was phenomenal in improvising and sight-reading. It is said he could read at sight the most difficult music, even when turned upside down. In 1756 Goldberg was chamber-musician to Count Brühl at Dresden. It is probable that he died in the Count's service. Goldberg is said to have ranked among the best composers of his day. His compositions, all manuscript, include preludes and fugues; twenty-four polonaises; two clavier concertos, one sonata; six trios for flute, violin and bass; menuet with variations; a motet and a cantata. His music is said to be strongly characteristic and imbued with a melancholy tinge.

Goldberg, Joseph Pasquale. 1825-1890.

Singing teacher; born at Vienna. Was a violin pupil of Mayseder, and

of Seyfried in composition, appearing in public at twelve, when he played a concerto of his own. Later he traveled in Italy as a concert player, and in Paris met Meyerbeer and Rubini, who advised him to cultivate his voice. He studied under the latter and under Bordogni, and afterward under Lamperti, making a successful debut as a basso in 1843, at Genoa, in Donizeti's opera, La Regina di Golconda. After a few years of stage life he grew weary of it and retired to Paris, where he settled as a teacher of singing, appearing at times in concert, however, with much success. In 1861 he removed to London, where he became professor of music at the Royal Academy of Music. In 1871 he undertook a commission from Correnti, the Minister of Public Instruction, to investigate the conditions of instruction in the Italian Musical Conservatories and suggest improvements where needed, which he fully carried out. He wrote a few songs and a triumphal march for the entry of Victor Emanuel's troops into Rome.

Goldmark (gōlt'-märk), Karl. 1830-

Although born in Hungary, this celebrated composer early became a citizen of Germany, and his works take their place with the German School. His birthplace, Keszthely, was a small town, where his father was a precentor in the Jewish synagogue. Karl early showed talent and began violin study at the school of the Musical Society of Oedenburg. He played in public at the age of twelve, and afterward obtained several engagements in theatre orchestras. According to some biographers, he spent a year under Jansa's instruction, and in 1847 entered the Vienna Conservatory as a pupil of Bohm in violin and Preyer in harmony. However this may be, the Revolution of 1848 put a stop to musical labors for a while, Goldmark being compelled by law to serve a term in the army. When this was over his eldest brother, Joseph, assisted him to continue his studies at the Conservatory; but Joseph, having been active in the insurrection, was thrown under suspicion and forced to leave the country. This threw Karl on his own resources. He supported himself by playing in the orchestra of a theatre in Raab, Hungary, but returned to Vienna in 1850 and secured an engagement in

the orchestra of the Josephstadt Theatre. Here, though too poor to gratify his strong desire for piano lessons, he managed to rent an instrument and studied alone, with sufficient success to enable him later to teach both piano and singing, in which he was also self-instructed. During this period he studied the scores of the classic composers and attended the Hellmesberger concerts of chamber-music in Vienna. His study of classic works stimulated his desire to compose, and in 1857 he gave a concert of his own works, consisting of an overture, a piano quartet, a number for tenor solo, chorus and orchestra, and two songs. Although these met with a favorable reception they showed the influence of Mendelssohn, which he outgrew not long afterward, and these earlier compositions were never published. Goldmark now went to Pesth, where he spent two years in yet deeper study. Besides counterpoint and composition he studied the works of the greatest masters. Where Mozart, Haydn and Mendelssohn had previously claimed his attention, Bach, Beethoven, and Schumann were now his teachers. During this period of retirement he composed some of his best works, the Sakuntala and the Penthesilea overtures; the suite, Die ländliche Hochzeit; and a suite for violin and piano. The orchestral training of his youth, as well as later special study of the individual instruments, now reflected itself in his compositions, and assured him that freedom in orchestration in which his work is especially strong. In 1860 Goldmark settled in Vienna, where his work was now becoming recognized. His string quartet in B flat, written after his return to Vienna, so charmed Hellmesberger that he promised all Goldmark's future chamber works performance at his own concerts.

Goldmark's first great success was the Sakuntala overture, composed in 1864, and produced the next year at a Vienna Philharmonic concert. It won immediate praise from even the conservative among the critics. His first opera, The Queen of Sheba, gave Goldmark unlimited opportunity for the use of the rich Oriental effects, which characterize so much of his music. He spent much time in the composition and revision of this opera, seven or more years being

occupied with the work as a whole. His careful and conscientious labor received its reward, for when finally brought out under Gericke, in 1875, at the Court Opera, Vienna, it aroused overwhelming applause, the composer being recalled nearly forty times. After performances in a number of European cities, it was given for the first time in America, at the Metropolitan Opera House, New York, in 1885, under Anton Seidl, and the next season was repeated several times. The success of this first opera caused a demand for other works, and a number of Goldmark's chamber compositions, hitherto only in manuscript, were published and performed. In opposition to the urgent advice of friends and operatic managers, Goldmark wisely refused to hurry his work unduly, preferring to endanger his reputation by letting the public wait, rather than by producing work less thoroughly planned and finished; so another ten years elapsed before the production of his second opera, Merlin, in Vienna, in 1886. He had also resolved to refrain from the use of Eastern subjects and the Oriental coloring which was natural to him; and this second opera, based on an Arthurian legend, was written in a style more lofty and serious than any previous work. Though the opera did not meet with the spontaneous approval which had greeted the Queen of Sheba, it stands among his most important works, and is said to possess musical worth that requires time to demonstrate. It was given under the direction of Walter Damrosch in New York in 1887. Three later operas by Goldmark are Das Heimchen am Herd, based on Dickens' Cricket on the Hearth; Die Kriegsgefangene, on an incident of the Trojan war; Götz von Berlichingen, a five-act opera founded on Goethe's drama of the same name; and Der Fremdling. Among his chief orchestral works is the Country Wedding, a series of descriptive movements containing a wedding-march with variations, a bridal song, a serenade, a love-duet, and a dance finale. Although in the popular style, its strong rhythms and flowing melodies give it a genuine musical value. Sakuntala, considered by many critics Goldmark's best overture, is founded on a legend from Hindu mythology. A later work is the overture of Prometheus Bound, based on Æschylus' famous drama. The Penthesilea overture is also based on an episode of the Trojan war, where Achilles slays in battle the Amazon queen, and then bemoans his act. These overtures, with the one entitled Spring, the E flat symphony, containing an effective scherzo, the Rural Wedding above mentioned, and the violin concerto in A minor, are the works of Goldmark best known in this country. Besides the works mentioned his compositions include a Frühlingshymne; six male choruses; a male quartet; Frühlingsuetz for four horns and piano; two trios for piano and strings; two suites and a sonata for piano and violin; a sonata for cello and piano; two four-part songs; three overtures, Sappho, In Italien, and Im Frühling; two orchestral scherzos; a series of sketches for piano, Sturm und Drang; dances for orchestra; Meeresstille und glückliche Fahrt, for male voices and horns; other choral works and a number of songs. A second violin concerto and Zrimyi, a symphonic poem, are recent works.

Goldmark's strong points are rich, varied and appropriate orchestral coloring, and his ability to handle all materials effectively. He has declined all orders and titles of distinction, and given up teaching in order to devote his life more completely to composition. It is his custom to retire for that purpose during the summer to Gmunden, in Upper Austria. He lives in Vienna during the winter, and for a short time was president of the Tonkünstlerverein in that city, the only official post he would ever accept, though offered a number of conductorships.

*** Goldmark, Rubin. 1872-**

American composer; nephew of Karl Goldmark. Began his musical study when but seven years old under Alfred Livonius, and in 1889 went with his teacher to Vienna, where he continued his studies in piano under Door and in composition under Fuchs at the Conservatory of Music. On returning to this country he studied with Joseffy and Dvořák in New York. In 1891 he was instructor in the National Conservatory of Music in New York. From 1892 to 1903 he lived in Colorado Springs, where he had gone on account of his health, and there he established, in 1895, the Colo-

rado College of Music, of which he was director and lecturer. He returned to New York in 1903, where he now lives. He has given about two hundred lecture recitals in the United States and Canada. At the age of nineteen he composed a theme and variations for orchestra, which scored a success under Seidl in New York in 1895. Other compositions are a cantata with orchestra, Pilgrimage to Kevlaar; an overture, Hiawatha, played by the Boston Symphony Orchestra; a romanza for violoncello; a sonata for violin; and a trio for piano, violin and cello, on hearing which, it is said, Dvořák exclaimed, "There are now two Goldmarks!" This trio was written by Goldmark at the age of twenty. He has also written numerous songs, which show originality and much promise. Among them may be named Come Live With Me; Forest Song, Die erste Liebe; and O'er the Woods' Brow. Elson speaks of this composer as a "remarkably scientific musician, graceful in his thoughts and fine in his orchestral coloring."

Goldschmidt (gōlt-shmĭt), Adalbert von. About 1850-1907.

Composer and amateur musician; born at Vienna; came from a wealthy family, and though intended for the bar, chose to devote his energies to music instead. He gave his time to composition, after studying at the Vienna Conservatory, and his first work, founded on Hamerling's poem, Die sieben Todsunden, was produced at Berlin in 1876. It aroused great enthusiasm in the musical world; was produced in Paris, Hanover, Leipsic, Königsberg and Vienna, and highly praised except in Goldschmidt's home city. Dedicated to Liszt it received the warm commendation of that artist. Goldschmidt's opera, Helianthus, was produced at Leipsic in 1884, and was equally well received. In 1889 his trilogy, Gaea, was on the eve of being performed, but, the manager dying, it failed to appear; and discouraged at being unable to bring out the work into which he had put his best and most original thought, Goldschmidt seems to have lost in part the desire for fame, although a fourth work, Die fromme Helene, was given in 1897 at Hamburg. Other compositions published are a symphony; piano music; and numerous songs, the latter said to be of a very high order.

Goldschmidt, Otto. 1829-1907.

German pianist, composer and conductor; born at Hamburg. Was a pupil of F. W. Grund and Jacob Schmitt, of Mendelssohn at the Leipsic Conservatory from 1843 to 1846, and went to Paris in 1848 for study with Chopin. In 1849 he played in London at a concert in which Jenny Lind was the star, and in 1851 accompanied her to America, acting as a conductor in a number of her concerts. The following year he married her, and for three years they lived in Dresden. From 1858 to her death they resided in or near London. Goldschmidt conducted musical festivals in Düsseldorf in 1863, and in Hamburg in 1866. In 1863 he became vice-principal of the Royal Academy of Music, London, and in 1875 founded the Bach Choir, an amateur musical union which introduced some of the works of that master into England, and owed much to its devoted and persevering leader. In 1861 he was elected an honorary member of the London Philharmonic Society, and in 1864 of the Swedish Royal Academy of Music. In 1876 the King of Sweden made him a recipient of the royal order of Wasa; and he was also a member of several other musical associations of importance. His compositions include Ruth, an oratorio; a piano concerto; trio for piano, violin, and violoncello; twelve studies for piano; two piano duos; songs and part-songs; besides additional accompaniments to works by Handel and Bach.

Golinelli (gŏl-ĭn-ĕl-'lē), Stefano. 1818-

Italian pianist and composer; highly esteemed in Italy, was born at Bologna. Studied piano under Donelli, and composition under Vaccai, Rossini, then director of the Liceo at Bologna, appointed Golinelli professor of music in 1840, in which post he remained until his retirement in 1870. Golinelli gave concerts throughout Italy, and also toured in Germany, France and England. His compositions are almost entirely for the piano, and number between two and three hundred, including five sonatas; twenty-four preludes, dedicated to Rossini; twenty-four preludes, which were adopted by the Liceo for teaching purposes; an album dedicated to Mercadante; fantasias, and other pieces for the piano.

Gollmick (gôl'-mĭk), Adolf. 1825-1883.

Pianist; born at Frankfort-on-Main, the son of Karl Gollmick. Was a pupil, first of his father, later of Riefstahl and H. Wolf. He settled in London in 1844, where he founded several musical societies, and gave concerts both as a pianist and violinist, playing at times in other parts of England, and in Germany. His works comprise three comic operas, Doña Constanza, The Oracle, and Balthasar; two operatic cantatas, The Heir of Lynne and Blind Beggar of Bethnal Green; a symphony and other orchestral pieces; chamber-music; songs; and piano-music, including transcriptions of German folk-songs.

Goltermann (gôl'-tĕr-män), Georg Eduard. 1824-1898.

Celebrated cellist, conductor and composer for cello; was the son of an organist at Hanover, a cello pupil of Prell, and in Munich from 1847 to 1849 of Menter and Lachner, studying composition with the latter. He made concert tours as cellist in 1850 to 1852, bringing out a symphony in Lepisic in 1851. In 1852 he became musical director at Würzburg, in 1853 second conductor, and in 1874 was chief conductor at the City Theatre, Frankfort. He died in Frankfort. His reputation rests on his cello playing, but he has also composed for his instrument six concertos; sonatas for piano and cello; Morceaux caracteristiques, an Elegie, and Danses allemande, also for cello and piano; and an adagio for cello and orchestra. He has also composed two Festspiel Ouvertüren, a symphony in A minor, and songs.

Gombert (gôm'-bĕrt), Nicolas. About 1495-after 1570.

Born at Bruges; was one of the most important composers of the Flemish School, and the most eminent pupil of Josquin Després. He was master of the boys at the Imperial Chapel, Madrid, and is thought to have been chapelmaster from 1530 to 1534. Charles V. appointed him later to a sinecure position in the Netherlands, thus enabling him to pass his old age in comfort. Fétis is quoted as having pronounced him a forerunner of Palestrina in church music; but although skilled in learned forms of music-writing, his tastes were rather in the direction of secular and chamber-music, with an inclination toward the sentimental, which affected even his fugues. His favorite subjects were pastoral, and his method of treating them is described as similar to that of Haydn and Mozart, and as refreshingly simple and direct. His descriptive power is said to have permeated his church music also. His compositions are over two hundred and fifty in number and include masses, motets, songs, and ancient dances; the chief merit which they possess for modern ears, according to Brown, being their delightful quaintness. Busby said that Gombert's masses and motets "entitle him to a rank with the first masters of his day."

Gomez (gō'-māz), Antonio Carlos. 1839-1896.

An opera composer, of Portuguese parentage; born at Campinas, Brazil. Was sent to Europe for musical study by the Emperor of Brazil, and became a pupil of Rossi at the Milan Conservatory. In 1861 he had produced at Rio Janeiro an operetta in Portuguese, A noite de castello, and his first work performed in Italy was Se sa minga (Nobody knows!), the immediate success of which was largely due to a Song of the Needlegun. This was followed by Nella Luna; Il Guarany, which was successful, and was performed within the next two years at Genoa, Florence, Rome and London; Fosca, a failure; Salvator Rosa, Maria Tudor, and La Schiavo, all successful; and Condor, which was not so well received. He also wrote an ode, Il saluto del Brasile, for the Centennial Exhibition at Philadelphia in 1876; and Colombo, a cantata, for the Columbus Festival in 1892. In 1895 he was appointed director of the Conservatory of Pará, but died a few months after his arrival in Pará. Il Guarany is considered his most original work, and the fluctuating fortunes of his later operas are due to their lack in this respect, "being obviously indebted for their inspiration to Verdi and Meyerbeer."

Gompertz (gôm'-pĕrtz), Richard. 1857-

Excellent German violinist, distinguished especially for ensemble playing; was born at Cologne. His mother was a good musician and his first teacher. At seven he began

violin study under Derkum, at twelve played with orchestra, and continued his studies at the Conservatory under the head professor, Königslow, not neglecting at the same time his general education. At sixteen he became a pupil of Joachim at Berlin, where he remained till 1878, making his debut at Cologne, and afterward traveling as soloist with a male choral society from that place. In 1880 he went to Cambridge, England, where he organized the Cambridge String Quartet. He taught in the Royal College of Music from its beginning, in 1883, and in 1895 became professor of violin there. During his sojourn in London he played in a number of prominent concerts, both as soloist and ensemble player, but from 1890 to 1899 confined his public appearances to the concerts of his quartet, which established a far higher standard in its particular field than had been previously known in London. Gompertz's influence as a teacher was wide, and of the best. From 1899 he has lived at Dresden, devoting much time to composition. He has published a sonata for piano and violin, his most important work; and a book of songs. A violin concerto, studies for violin, other songs, and sonatas, remain in manuscript.

*** Goodrich, Alfred John. 1847-**

American musical theorist and teacher of music; of Scottish ancestry on his mother's side; born in Chilo, Ohio. Studied piano and harmony for a year with his father, and afterward studied music alone. His general education was received in the public schools of San Francisco and Sacramento, California. In 1876 he was teacher of singing, piano and theory at the Fort Wayne Conservatory of Music, Ft. Wayne, Indiana, succeeding the well-known instructor, A. K. Virgil, in the two latter branches. Was for some time, from 1881, director of the vocal department and teacher of theory at the Beethoven Conservatory, St. Louis, Missouri, and for two years director of the musical department of Martha Washington College at Abingdon, Virginia. He moved to Chicago in 1888, where he taught music and wrote regularly for several leading periodicals, particularly the New York Musical Courier, to which he has contributed important articles on the theory, practise, and æsthetics of musical art. He now conducts, with Mrs. Goodrich, a private music school in New York City. He has also published the following works: Music as a Language; The Art of Song; Complete Music Analysis; Analytical Harmony; Theory of Interpretation; Guide to Memorizing; Guide to Practical Musicianship; and Synthetic Counterpoint. He also has a work in manuscript entitled System of Strict Counterpoint, and still contributes to the leading musical journals. A series of articles entitled Musical Terminology ran through the entire twelve numbers of The Musician for 1900. Elson considers his Analytical Harmony Goodrich's chief work. His published books have been praised by prominent musicians both in America and Europe, and have won him recognition from scholars abroad as one of the leading spirits of his time.

Goodrich composed much in his youth in large musical forms, but the success of his technical works has to some extent thrown his compositions into the background. After hearing for the first time Tschaikowsky's Fifth Symphony, he burned his early compositions, and a piano suite alone was left. He has written a patriotic cantata, many songs, fugues, and chamber-music in his mature years, and arranged for orchestra various works of other composers. His orchestral arrangement of Rheinberger's Tarantella was performed with considerable success at the St. Louis Exposition of 1904. That Mr. Goodrich is recognized in larger executive capacities is evident from the fact that he has been president of the Indiana Music Teachers' Association, chairman of the Music Committee of the New York Manuscript Society, editor of Brainard's Musical World, Chicago, and conductor of the Mexican Opera Company.

*** Goodrich, Wallace. 1871-**

Eminent American organist; born in Newton, Mass., of New England parentage. His father, a distinguished lawyer, at first wished his only child to follow his profession. Although not an infant prodigy, Wallace desired as a child to play the organ, and after a few lessons from Eugene Thayer he found that piano study was the first essential, and accordingly was sent to Mr. Clouston for lessons

on that instrument. After three years under this teacher and three under Carlyle Petersilea he was considered ready to take up organ again, and at the age of fourteen accepted a position in a Newton church. Not having touched the instrument for some years, he was coached by George C. Gow, and took the position within a week after it was offered to him. Meanwhile he attended the Newton High School, graduating in 1888, and while there, inspired by a Wagner Festival, directed by Theodore Thomas in Boston, he organized a small orchestra among his classmates. After the study of harmony and counterpoint under Chadwick, organ under Henry M. Dunham, and musical theory under Louis C. Elson at the New England Conservatory of Music, in all three years, during which time he composed some, he secured a better position in the Eliot Congregational Church at Newton, and gave organ recitals. His father finally becoming reconciled to his son's choice of a musical career, young Goodrich went to Europe with his mother in 1894. He became a pupil of Rheinberger at the Royal Academy of Music in Munich, and also studied conducting under Ludwig Abel, to such purpose that at the annual closing exercises of the school, Goodrich conducted an Ave Maria of his own for chorus and orchestra, and won a medal for organ-playing and composition. In 1895 he went to Paris and studied organ under Widor. The next year he became director of rehearsals at the Leipsic City Theatre, received much training in the details of operatic conducting, which he then expected to follow; but an offer of the professorship of organ and harmony in the New England Conservatory of Music brought him back to America in 1897. For the years 1905 and 1906 he was acting director of the Conservatory, during Chadwick's absence in Europe, and his efficiency was recognized by his being chosen Dean of the faculty the following year. Soon after his return to this country he became organist and choirmaster of the Church of the Messiah in Boston, resigning this position in 1902 to accept that at Trinity Church, where he now plays. He gave a series of recitals at the Arlington Street Church, Boston, playing a high class of organ music, and in 1901 he gave

the first organ recital in Boston Symphony Hall. He has been the regular organist of the Boston Symphony Orchestra since 1897, and has also appeared as organ soloist at symphony concerts in different cities, and is considered one of the surest ensemble players in America.

While in Europe he made a special study of plain song, liturgy, and mediæval church music; has lectured on these subjects, and is perhaps the leading authority in the United States on the subject of plain song, which he has introduced into the church service in this country. This preparation also fitted him for the unique position which he holds as conductor of the Choral Art Society of Boston, which he organized in 1902. This society is composed chiefly of artists, and performs the most difficult ecclesiastical works without accompaniment. Goodrich has recently founded a series of concerts known as the Jordan Hall Orchestral concerts, which he conducts, as well as the Cecilia Society of Boston, and the Worcester County Musical Association. He has contributed valuable articles on the organ to musical periodicals, and has upheld legitimate organ music, i. e., that originally written for the instrument with a view to its individuality in contradistinction to the use of transcription and orchestral imitation. He has also translated from the French, A. Pirro's L'Orgue de Bach, as J. S. Bach the Organist; and Niedermeyer's book on Gregorian accompaniment. As yet his compositions are all in manuscript. A Latin hymn, an orchestral overture, an operetta, an Ave Maria for chorus and orchestra, and a requiem, in English, all attest his industry in this direction.

Goodson, Katharine.

This gifted English pianist was a pupil of Leschetizky for four years, and has been mentioned as one of the best of that famous teacher. After attaining an enviable reputation in London, and throughout England, she began a series of concert tours, playing first at Berlin, where she was warmly praised by the critics. She was engaged in Paris to play with the Lamoureux Orchestra, and since then has made tours through Germany, Austria, Holland, France, Belgium and Italy, besides annual journeys

over Great Britain. She has appeared under a number of celebrated conductors, including Richter, at his London concerts; Nikisch at the Gewandhaus, Leipsic; and with the Berlin Philharmonic at Hamburg. Her American debut occurred in January, 1907, as soloist with the Boston Symphony Orchestra, on which occasion she was most favorably received. She returned to America in October, 1907, to play at the fiftieth anniversary of the Worcester (Massachusetts) Festival, her concerto being a new one by her husband, Arthur Hinton, an English composer and violinist of some note. Besides her many appearances in recital in the large cities of the United States she has played with all of the leading orchestras of the country. She has especially distinguished herself in her playing of Grieg's concerto. Her interpretations are poetic and spontaneous, and are based on a thorough command of both technic and musical effects. Personally, Mme. Goodson is tall and slender, with movements full of grace and vitality, possessing a charm to which none of her pictures do justice.

Goodwin, Amina Beatrice. (Date of birth unknown.)

English concert pianist; born at Manchester, England; showed talent very early. She received instruction from her father, and played in public when six years old. She studied at Leipsic under Reinecke and Jadassohn, at Paris under Delaborde, and later under Liszt and Madame Schumann. In 1895 she founded a Piano College for ladies at London. In 1892 she published there a work entitled Practical Hints on the Technique and Touch of Piano Playing, and has also composed some music for the piano. Her rank as a pianist is high. She married Mr. W. Ingram-Adams, an American.

Goovaerts (gō'-värts), Alphonse Jean Marie André. 1847-

A Flemish musical bibliographer, theorist and composer; born at Antwerp. Was the grandson of a poet of some note, the son of an able amateur musician, and early displayed musical talent. He studied for a time at the Jesuits' College in Antwerp, but financial reverses forced him into the commercial world in his teens. He kept up his study alone, however, and

after his appointment as assistant librarian in Antwerp his motets became known locally. Seven volumes of Flemish songs for school use were published from 1868 on. A mass in four parts with organ accompaniment followed, and in 1869 his Messe Solennelle was successfully produced. In addition to the smaller pieces of church-music, which he continued to compose, he became engaged in the study of church and musical history, which absorbed more and more of his interest, and led to earnest efforts for the reform of church-music. In 1874 he established and trained an amateur choir at the Antwerp Cathedral. His La Musique d'Église, published in 1876, both in Flemish and French, was a defense of his position as a musical reformer, which had been attacked. He traveled in Holland and Germany in connection with his historical studies, and in 1880 published a History of Music Printing in the Netherlands, for which he was awarded the gold medal of the Belgian Académie. The next year, on the formation of the Gregorian Association, he became one of the foremost members, and his Adoramus was composed for that body. Other literary works followed, including a monograph on Pierre Phalèse, one on Netherland Artists, and one on the origin of news periodicals. These appeared originally in French, and the first and last mentioned of this group were translated into Flemish. His lesser compositions were chiefly church-music, but include some songs and pieces for violin and piano. In 1887 he was appointed keeper of the royal archives at Brussels.

Gordigiani (gôr-dēd-jä'-nē), Luigi. 1806-1860.

Sometimes called the Italian Schubert, and famous as a composer of Tuscan popular songs. Was born at Modena, and received his musical education during the intervals of traveling and singing with his father, taking a few lessons, first in one city and then in another. His natural talent was strong, however, and before he was twenty he had composed several cantatas. After his father's death he supported himself for a time by his piano pieces, written under the pseudonyms of Zenner and von Furstenburger. Later he produced several operas in various Florentine theatres,

and wrote also an oratorio and a ballet. His reputation rests on his musical setting of Tuscan folk-songs, and his canzonnette for voice and piano, which are sentimental and often sad in tendency, and based on old Italian national airs. They number over three hundred and have been translated into many other languages. The best known, perhaps, of his songs, are duets for female voices. A lighter vein is apparent in his skilful parodies on operas, including Norma and Sonnambula.

Goss, Sir John. 1800-1880.

English organist and church composer; born at Fareham, Hants; was the son of Joseph Goss, an organist. He entered the choir of the Chapel Royal under John Stafford Smith in 1811, but afterward became a pupil of Attwood. After being organist at several churches he went to St. Paul's Cathedral, as Attwood's successor in 1828, a position he held for thirty-four years. He was an associate of the Philharmonic Society from 1822, becoming a member in 1825. In 1824 he became a member of the Royal Society of Musicians, and in 1834 of the Society of British Musicians. He was professor of harmony at the Royal Academy of Music from 1827 to 1874. In 1856 he succeeded Knyvett as one of the composers to the Chapel Royal and remained in this position till after he was knighted in 1872. He received the degree of Doctor of Music from Cambridge in 1876. He died in London, highly respected as a man and a musician. As a boy he was fond of the stage, and at nineteen wrote a negro song for three voices and small orchestra. An overture in F minor, written at the age of twenty-five, was produced at a Philharmonic concert in 1827. Still prior to this, about 1820, he wrote an opera, The Soldier's Wife, which ran for over one hundred nights with much success, but was never published. He was a good extempore player on the organ. Sir Arthur Sullivan was one of his pupils. It is as a composer of church music, however, that he is remembered. His compositions include Church Service in A; Burial Service in E minor; Magnificat and Nunc dimittis in E; four Te Deums; two overtures and other pieces for orchestra; anthems; glees; madrigals; songs; and organ

voluntaries. He also published the following: Parochial Psalmody; The Organist's Companion, in four volumns; Collection of Chants, ancient and modern; and Introduction to Harmony and Thorough-bass.

Gossec (gôs'-sĕk), François Joseph. 1734-1829.

Belgian composer; born at Vergnies. He was a choir-boy in a cathedral at Antwerp up to 1749, after which he studied the violin and composition. In 1751 he went to Paris and became acquainted with Rameau, who assisted him in obtaining the directorship of a private orchestra. While conducting a performance of Rameau's works, Gossec was impressed with the need of a greater development in French orchestral music. He set to work, and in 1754 the first of his symphonies was produced, antedating Haydn's first by five years. In the course of a few years, the public, somewhat indifferent at first to this new instrumental form, began to appreciate its value and to recognize its superiority to the overtures of Lully and Rameau. Gossec's string quartets, produced in 1759, and his best known work, The Requiem, 1760, met with prompt favor, and the same year he produced a novel work, Messe des Morts, a part of which was written for two orchestras, one of wind-instruments concealed, which carried the melody, accompanied by the visible orchestra of strings, played very softly in the higher octaves. The same effect is indicated in his oratorio, La Nativité, by dividing the choir into two parts, one representing an angels' chorus. In 1762 he became director of the orchestra of Prince Conti at Chantilly, where he had still more time to compose, and in 1764 he brought out an opera, Le Faux Lord, with indifferent success. Les Pécheurs was an entire success, and was followed by about fifteen more, produced at intervals up to 1803. His dramatic works, though of less musical import than his instrumental, indicate his standing at that time. In 1770 he founded the Concert des Amateurs, said to be the first step toward a high standard of orchestral playing in France; and reorganized the Concerts Spirituels in 1773, of which he was conductor for a time. From 1780 to 1782 he was assistant conductor at the Académie

de Musique, and in 1784 founded the École Royale de Chant, later developed into the conservatory, of which he was appointed an inspector on its organization in 1795, and also professor of composition, a post which he held till his eightieth year. He was made a member of the Institut in 1795, and a Chevalier of the Legion of Honor in 1812. During the Revolution he was band-conductor of the National Guard and composed considerable music for the patriotic festivals. Beside the works already mentioned, he composed church music, including masses with orchestra, motets, and a Te Deum; two oratorios, L'Arche d'Alliance, and Saul; overtures; concert symphony for eleven instruments; twenty-six symphonies for full orchestra; three for wind-instruments; choruses to Racine's Athalie and Rochefort's Electre; eighteen string quartets; trios; and other chamber-music. He died at Passy, near Paris, aged ninety-five.

Gottschalk (gôts'-chôlk), Louis Moreau. 1829-1869.

Gottschalk was the first American-born pianist to win renown. He was born in New Orleans, of an Anglicized German father and a French mother, and his youth was spent in ease and prosperity. As early as his fourth year he showed musical talent, which was cultivated with such results, that by the time he was thirteen, he had made quite a local reputation. In this year, 1842, he was sent to Paris for further study, first under Charles Hallé and later under Stamaty, at the same time learning harmony of Maleden. His talent for improvisation distinguished him even among the many gifted artists of Paris. Berlioz, whose pupil he became, was much interested in the young American, and arranged to have him give a number of concerts at the Italian Opera, the winter of 1846-1847, which proved a brilliant success. After a long and triumphant tour through France, Switzerland and Spain, he returned to New Orleans in 1853. He now began his first American tour, playing his own piano compositions, and directing his own orchestral works at large festivals. In this way were brought out a symphony, La nuit des tropiques; an overture; a triumphal cantata; and parts of an

unpublished opera. His music evoked great enthusiasm from the general public, and extravagant praise from some of the large periodicals. The calmer verdict of later musicians was anticipated by a Boston critic, who while admitting the superior beauty of Gottschalk's touch and the brilliancy of his execution, noticed a lack of depth and of intellect beneath all the charm of his playing. Gottschalk played almost exclusively his own works, which have been characterized as "brilliant, charming, tender, melodious . . . but bright with the flash of fancy rather than strong with the power of imagination." For five years of concert giving Gottschalk retained the admiration of the United States, and then began a tour through Cuba and Spanish America, where he was received with the warmest demonstration. His southern origin, with the predominance in his music of the melodies and rhythms peculiar to the negro and Creole songs formed an instinctive bond between him and the children of Spain. His stay was prolonged to five years, partly by illness, but chiefly by the enervating influences of the tropics on his susceptible nature and somewhat indolent as confessed in his Notes of a Pianist, published later. After his return to New York in 1862 he was engaged by Max Strakosch for a still greater American tour, from the Atlantic to California; and in 1865 he went to South America. Here, after years of concertising, during which he played in almost every town of any importance, and received extraordinary adulation, he succumbed to a relapse of fever at the early age of forty.

Beside the compositions mentioned he wrote for full orchestra, Montevideo; Grand triumphal march; Gran marcha solemne, dedicated to the Emperor of Brazil; Escenas campestres cubanos; and Gran Tarantella. Besides these, he wrote about twelve songs and ninety piano pieces, now forgotten with but few exceptions, of which The Last Hope is a notable one; the piece as written has retained some popularity, and the exquisite melody of the main part has been used with appropriate effect as the setting for a well-known hymn. W. S. B Mathews states that "there is a disposition at the present time to undervalue the work of Gottschalk," and that as compared with the French

composers of his day, "he has nothing to apologize for." George T. Ferris pronounces Gottschalk a "native genius of the highest order whose gifts were never more than half developed . . . which, had they been assisted by greater industry and ambition, might easily have won him a very eminent rank in Europe as well as in his own country."

Götze (gĕt'-zĕ), Heinrich. 1836-

Vocal teacher and composer; born at Wartha, Silesia; was the son of a school-teacher; studied singing under Franz Götze at the Leipsic Conservatory, but subsequently lost his voice, and then became a teacher of music successively in Russia and Breslau, in the latter place studying further under Mosewius and Baumgart. In 1871 he became director and teacher at the Liebenthal State Normal School, and later became Royal musical director at Ziegenhals, Silesia. He composed a mass in four parts with orchestral accompaniment; many pieces for organ and for piano; songs; choruses; and several works for various combinations of stringed instruments. He was also the author of two didactic works; one of these is considered the first important German work on the subject of musical dictation; the other is entitled The Practical Application of Harmony in Connection with Organ-playing.

Götze, Karl. 1836-1887.

Composer; born at Weimar; studied under Töpfer and Gebhardi, and afterwards Liszt. In 1855 he was chorusmaster of the Weimar opera, and next leader of the theatre orchestra at Magdeburg, and successively held similar positions at Berlin, Breslau and Chemnitz. In addition to his well-known ability as a conductor, his compositions are considered meritorious. His operas were Eine Abschiedsrolle, Die Korsen; Gustav Wasa; and Judith. Besides these he composed a symphonic poem, Eine Sommernacht and various pieces for orchestra, voice and piano, respectively.

Goudimel (goo-dī-mĕl), Claude. About 1505-1572.

Authorities differ as to the birthplace of this famous composer; Grove and Riemann name Besançon, while others give it as Vaison, near Avignon. He was said to have been a

pupil of Josquin Despres, and to have founded a school in Rome before 1540, at which Palestrina and other noted musicians became his pupils. From this circumstance he is sometimes called the founder of the Roman school of composition. The French authority, Brenet, has contradicted this supposition and it is also earlier denied in Bingley's Musical Biography, and Hawkins' History and Practice of Music. An alleged resemblance between Goudimel's style of composition and that of Palestrina, together with the fact that the latter sometimes borrowed his elder contemporary's themes, may have given rise to the supposition that he was also his pupil; but in consideration of other similar instances, it cannot be urged as evidence. Another disputed point is his conversion to Protestantism. According to the majority of biographers, Goudimel's settings of the Psalms, the work by which he is best known, were used by the Catholic as well as the Protestant Church, and approved by the Sorbonne, at that time the Catholic Theological department of the University of Paris; and from this the inference has been drawn that his being killed during the massacre of St. Bartholomew at Lyons, was not due to his religious faith, but to "the machinations of envious rivals." One writer, however, states that Goudimel lived in close association with the Huguenots at Metz in 1557, and that the Catholics used the Huguenot psalter for some time, later discarding it; and also quotes another French authority as disputing their authorship. Brown names Claude le Jeune as a collaborator with Goudimel in the harmonization and arrangement of these psalms, which were translated by Marot and de Bèze. Goudimel's first known compositions were published by Du Chemin at Paris, in a book of songs, and in 1553 and 1555 his name appears as joint publisher with Du Chemin. Much of his music was written for four voices, and some of his compositions appear in most of the collections of psalms published in different languages during the Seventeenth and Eighteenth Centuries, and in books of chansons in Paris from 1549 on. Some of his music is used today in the church services of Scotland and England.

Gounod (goo-nō), Charles François. 1818-1893.

Heredity did much for this eminent French composer. Gounod's father, François Louis Gounod, a talented and highly esteemed painter, transmitted to him a love of color and a sensitiveness to artistic form that expressed itself at one time in a desire to follow the same calling, but was diverted into another channel, more familiar through early training; for the elder Gounod died when Charles was a small boy, leaving the support of two sons to the highly gifted and cultivated mother, an accomplished musician, who continued to teach her husband's pupils in drawing, and also began giving music lessons.

The generally accepted date of Gounod's birth, 1818, has been disputed by an old friend and pupil of his mother, who states it must have been as early as 1811 or 1812. At the early age of two he exhibited a keen musical ear, and at eleven he was sent to the Lycée St. Louis to enter upon a course of general study. Here the chapelmaster, Monpou, discovered that the child had a good voice and could read at sight, and at once appointed him soprano soloist among the choir-boys; but at the age when his voice was changing and needed rest, this unwise musician kept him singing, and ruined his voice for the future. Meanwhile, an intense love of music, coupled with secret ambition, was growing in the child's mind, and distracting his attention from his studies at school. An opera was a rare treat, but gave him enough to think and dream about for days. The boy now began to "scribble" music during school hours, which when discovered, drew down punishment upon him. This only strengthened his resolve to continue musical work in addition to his studies, and to this end he wrote to his mother a formal announcement of his determination to follow music as a profession, which was a source of great disturbance to her, knowing as she did, from bitter experience, the varying fortunes of an artist's life. She consulted the principal of the school, who sought to dissuade Gounod from his purpose, but to no effect. The teacher then gave him a few stanzas to set to music, with which Gounod succeeded so well that he won over the enemy, and a compromise was effected by

which he began lessons in musical theory under Anton Reicha. The boy made rapid progress; but before long Reicha died, and he then obtained admission to the Paris Conservatory, continuing his study of counterpoint and fugue under Halévy and composition under Lesueur, whose strong bent toward religious music was an influence to which this gifted and susceptible pupil fully responded. About this time the first hearing of Mozart's Don Giovanni and two of Beethoven's symphonies made a lifelong impression upon Gounod, and he resolved to make a complete triumph of this period of probation, and secure his mother's final consent to his purpose, by winning the Prize of Rome, which would exempt him from the term of military service, looming up in the near future as a barrier to his plans. In 1837 Gounod obtained the second prize for his cantata, Marie Stuart et Rizzio, which was performed in public that year. This was not sufficient to gain the longed-for freedom, but it gave him another year's grace, and on the third competition he won the grand prize with his cantata, Fernand. Before he left for Rome, however, he composed, at the request of the chapelmaster of St. Eustache, an orchestral mass for that church, which was directed by the young composer, and won cheering encouragement just before his departure. The three years of study that followed made many and varied impressions upon Gounod's keen artistic sensibilities; the paintings of the old Italian masters, and the music of Palestrina, whom he ever afterward connected in thought with Michelangelo, alike quickened his religious instincts; but the degenerate Italian theatres jarred upon him, and instead of studying dramatic music by hearing operas, he had recourse to the scores of his favorite composers in that line, Gluck, Lully, Mozart, and Rossini. A product of this period was a mediæval mass without accompaniment, given at the Church of San Luigi dei Francesi in Rome, 1841, for which he was given the title of Honorary Chapelmaster for life.

During the winter of 1840 and 1841 the composer met and played an accompaniment for Pauline Viardot, who was to be so influential later in the beginning of his public career. He also made the acquaintance of Fanny

Mendelssohn Henzel, and was deeply impressed with her musical gifts. Mme. Henzel, on the other hand, writes of Gounod thus: "Gounod has a passion for music; it is a pleasure to have such a listener. His nature is passionate and romantic to excess. Our German music produces upon him the effect of a bomb bursting inside a house." From Italy, where the germ of Faust was conceived, he went to Austria and Germany, and in Vienna, in 1842, his Requiem Mass was performed. As he had but six weeks in which to complete this work, he kept at it night and day, according to his own account, and brought on a severe illness, which fortunately proved brief. In Berlin he renewed his acquaintance with the Henzels, and through them was admitted to the favor of Mendelssohn, who showed him every possible courtesy. During his sojourn in Germany, Gounod heard for the first time the compositions of Robert Schumann. Refreshed, encouraged, and inspired by these years of travel and study, he set about finding a publisher in Paris for his works, but the time had not yet come. He became organist and musical director of the chapel of the Seminary of Foreign Missions, and there remained in seclusion for nearly five years; during this time he studied theology, and was so near the point of taking orders that he was referred to in an 1846 issue of a musical periodical, as the Abbé Gounod, a name which clung to him persistently. In February, 1848, he left his post at the chapel, which had allowed him much leisure to employ in composition, chiefly of religious music, and in study of the scores of Schumann and Berlioz. The composer's thoughts were turning toward the stage as the best available medium for becoming known; but several years elapsed before he could fulfill this desire. In 1851 an article appeared in the London Athenæum calling attention to Gounod as a "poet and musician of a very high order;" his Messe Solennelle, first given in Paris two years before, having just been produced in the British capital. This article, attributed to Louis Viardot, did for Gounod in France what his own efforts had hitherto failed to accomplish. It was copied by various journals in Paris and other cities. Through the kind

offices of Mme. Viardot he secured a celebrated librettist for his first opera, Sapho, for the principal part in which the singer, then in her prime, had offered her services. Sapho was produced at the Grand Opéra in 1851, and while it did not create a sensation, it won the praise of Berlioz and the recognition of other discriminating musicians and critics.

The next year Gounod married a Miss Zimmermann, the daughter of a well-known teacher in the Paris Conservatory. Shortly after this event Ulysse was produced, a drama by Ponsard, to which Gounod wrote the choruses. It was during this year that he became director of the Orphéon, an organized union of the numerous choral societies of the city, a position bringing with it the superintendency of vocal instruction in the public schools. Gounod filled this with honor until 1860, producing works of Palestrina and Bach, and considerable choral music of his own; and in the meantime he was steadily working toward the goal of a dramatic composer. He did not, indeed, reach fame at a single bound; beside the works mentioned, and some vocal and instrumental compositions, which were successfully performed at the Association des Jeunes Artistes, he brought out La Nonne Sanglante (The Bleeding Nun) in 1854. This proved a failure, due in great part to the ineffective libretto. In 1855 one of his most important compositions, the Mass to St. Cecilia, was produced at the Church of St. Eustache, in Paris, and in 1858 a comic opera, Le Médecin Malgré Lui, founded on Molière's play of the same name. The next year saw the production of the work which has made this composer world-famous in a degree that no other single opera has ever done for its author. Yet, at the time that Faust was first performed, it made no especial stir, unless one excepts the attitude of the conservative German critics, who were shocked at the daring of a Frenchman in using their immortal Goethe's poem as a stage subject. Three years before its initial performance at the Theatre Lyrique the libretto of Faust had been commenced by Jules Barbier and Michel Carré in collaboration. For no less than eighteen years, however, the project had been in Gounod's mind. Consid-

ering the other drawbacks attending its production, he was fortunate in having the part of Marguérite created by a popular singer, the wife of his manager, Carvalho, who was considered in her time an unrivaled interpreter of light lyric roles. The manager himself exacted many changes from the composer, ending with a demand for the omission of the garden scene, on the ground that it was not showy enough. This Gounod firmly refused, saying he would omit the whole opera first; and time has endorsed his judgment. Gounod's setting of the Faust story is today conceded to be superior to all others of the same subject, of which there exist a dozen or more. It has been produced on German, Italian and French stages, from Great Britain and St. Petersburg to Spain, Spanish America, and the chief cities of the United States. Yet it brought the composer only about $400, while Mireille later secured him nearly $7000 for the English rights alone: a striking proof of the financial value of established reputation. The first performance of Faust in Germany was at Darmstadt, and in spite of the critics' denunciations, it spread over the country in a short time. By the year 1892 it had reached its 600th performance. It received its warmest welcome at first from Italy, and more strangely from Germany, even in Munich and Dresden, the strongholds of national prejudice. The wide variety of scenes and emotions depicted in Faust seems most obviously responsible for its great popularity; it appeals to almost every class of humanity. The various scenes present such contrasts that the opera has been criticized as lacking proper development; yet there is a subtle spiritual and emotional unity underlying the whole that constitutes its truest claim to a place among the masterpieces of musical drama. It has been well said that Faust contains the very essence of Gounod's genius. The next work brought out, Philémon and Baucis, called his first lyrical venture, was based on a subject undramatic itself, and appearing as it did, the year after Faust, attracted little attention, although several performances were given at Covent Garden. La Reine de Saba (The Queen of Sheba), given at the Académie in Paris, 1862, was a work of considerable scenic pretension, but on the whole a disappointment both to the composer and the public, here also the libretto was at fault. It met with more success, however, in Darmstadt and Brussels than in Paris. Mireille, 1864, based on a pastoral poem by Mistral, is said to have possessed much original beauty, but to have suffered damaging alterations in adapting it to the stage. Saint-Saëns, to whom the first score was submitted, has deplored these changes, and says that the composer just missed a great success with it. La Colombe, 1866, was less noticed than Mireille, but the next year brought Romeo and Juliet, considered the best of the many operatic settings of Shakespeare's tragedy. It won immediate success, which later proved second only to that of Faust. In the year 1870 Gounod removed to London to escape the confusion of war in France, and there resided for about five years, when he returned to Paris. Already his earlier tendency toward the church was reasserting itself, and the operas which followed, Cinq-Mars, 1877, Polyeucte, 1878, and Le Tribut de Zamora, 1881, all failed. Gounod had centered many hopes in Polyeucte, and spoke of the baptismal scene as the finest thing he had ever written; but he could not find a tenor really capable of creating the title role. The work contains some excellent passages and is permeated with the deep religious fervor so characteristic of Gounod's strongest moments. According to Saint-Saëns, who was an intimate friend of the composer, the failure was due largely to the superiority of the singers assigned to the pagan roles, which overshadowed the Christians in a contrast planned to be effective, but short of the composer's purpose.

From this time Gounod renounced the world and paganism as sources of inspiration, and devoted his energies to sacred music. While his Mass to St. Cecilia is estimated by Pagnerre as holding the same position among the remainder of his sacred works that Faust does among his operas, The Redemption, 1882, and Mors et Vita (Life and Death), 1885, are the fruits of his ripened genius in this direction. Gounod wrote the librettos of both oratorios, which were in the form of trilogies. The former work was dedicated to Queen Victoria, who greatly admired the composer, and

was performed first at Birmingham, where he himself conducted it, and in 1884 at Paris. Mors et Vita forms a sequel to The Redemption, and is said to be more melodious, although, owing to the Latin libretto, it has not attained the same general favor. Of The Redemption the composer is quoted as saying, "I did not set myself to create a musical symbol of the Christian religion, but to depict the treasures of love, of unspeakable tenderness . . . which the Son of God carried in his heart. I aimed at affecting the world with the sight of a human drama, the most pathetic, most magnificent of all."

Gounod left two posthumous operas that were never performed, Maître Pierre, and Georges Dandin, the latter having a prose libretto, after Molière, verbatim. Beside the works mentioned are the following: Incidental music to Legouvé's drama, Les Deux Reines de France, and to Barbier's Jeanne d'Arc; a Mass for St. Peter's (posthumous); an oratorio, Tobie; a mass to the Sacred Heart of Jesus; Gallia, a "biblical elegy;" a Stabat Mater; and an O Salutaris. Among his less important works are a Missa brevis; a Paternoster; a De Profundis; an Ave verum; a Te Deum; a Magnificat, Jesus sur de lac de Tibériade, and a cantata, A la frontière. His songs, as one writer says, are minor works in quantity, not in quality. Some of the best known are O That We Two Were Maying, Maid of Athens, the serenade, Sing, Smile, Slumber; all secular; There is a Green Hill, Nazareth, and Repentance, representative of his sacred songs. His instrumental music includes two symphonies; a march pontificale; a march Romaine; waltzes; songs without words; and other small pieces for piano; but this was not Gounod's natural vein. A few orchestral works are left: A Saltarello in A; an arrangement of a Bach prelude; and the popular Funeral March of a Marionette, a unique humorous sketch, which has also been arranged for piano and for organ. The famous Ave Maria was written originally for Wély, and the part now used for organ was composed for the humbler harmonium. Gounod's essays on works by Saint-Saëns have already been mentioned; there are also autobiographical memoirs, which have been translated into English, but

are incomplete, as they extend only to the time of Faust's production. There is also a "rhapsodical effusion" on Don Giovanni, which has been slurringly criticized as probably insincere. From Gounod's intense admiration of Mozart, however, we can hardly believe this; it was simply his way of recording an overpowering impression. This was translated and published in English in 1895. Gounod also wrote a method for the cornet à pistons.

Wilhelm Heinrich states that "Gounod is almost the only French composer who possessed a deep religious nature and gave vent to it in many beautiful sacred melodies." Of these the one best known is the Ave Maria, in which he superimposed a melody for the voice to Bach's First Prelude.

Notwithstanding the fact that musical expression took precedence of form in Gounod's work, he composed with care, and the effects he produced are no more the result of emotional inspiration than they are of close analysis and refined perception. He is a master of the beautiful, the poetic, the tender, rather than of the tragic or the sublime. Every one who writes of him calls attention to the presence of two widely opposite characteristics in his compositions, sensuousness and mysticism. His sense of color in painting was evident in his writing for the orchestra; in this he is said to have produced his most effective results with the minimum of means. Unlike Wagner, he identified characters in his operatic music, not by certain set phrases, but by the intrinsic fitness of the musical expression at the moment.

Gounod was not addicted to the use of counterpoint, even in his larger church works; but there are several noteworthy instances in them which show that this was not due to lack of ability in that line. He has been called an eclectic, a French genius grafted on a German trunk; and his chief models were avowedly the great German composers. The deterioration of his later operatic works has been regretted, but the transfer of his most intense interest to sacred composition offsets the charge of a decline in power toward the latter part of his life. No one denies him real genius, but his exact place among the immortals is not so definitely named as that of some

others of the Nineteenth Century. The fact that for more than twenty-five years a large number of young French musicians tried to imitate him is evidence of a strong individuality; only the really great exercise such an influence In 1880 Gounod was made a grand officer of the Legion of Honor. His last years were prosperous and his residence in the Place Malesherbes, Paris, was famed for its beauty and magnificence Here he reserved a regular part of his time for writing and composing, although permitting himself more social relaxation than he had enjoyed in middle life. He recognized and openly expressed appreciation of many contemporary works that had evoked harsh criticism from the majority of listeners and critics; among these were Wagner's Tannhäuser and Bizet's Carmen, both so universally popular in later years, as Gounod had predicted. In time, however, Wagner's music affected him differently, and he kept silence in regard to what he could not sincerely praise. He is said to have exclaimed, "Heaven preserve us from 'interesting' music! If it is not beautiful, it is not music."

Gounod's death took place at his house in St. Cloud, 1893, after a period of declining health following a paralytic stroke. At the time he was in the act of putting away a requiem to which he had just added some finishing touches, and which was to be performed that winter in Paris. In this respect his end has been compared to that of his adored Mozart. All France paid the highest tribute to his remains, and Queen Victoria telegraphed a message of sorrow and sympathy to the composer's wife. In June, 1907, a bronze bust of Gounod was unveiled at St. Cloud with appropriate speeches, including one by Saint-Saëns, and also music selected from the composer's works, given by various singers from the Grand Opéra.

As a man, Gounod was warmly affectionate, winning many friends; enthusiastic rather than critical, fond of admiration and not entirely exempt from vanity, although his suavity and diplomacy prevented the foible from becoming obtrusive. He was a brilliant conversationalist, especially in his own tongue, although well versed in other languages, in literature, and many subjects beside music. In personal appearance his strong, compact figure and light hair resembled a German type, but his dark, keen eyes were unmistakably French. The portraits most frequently seen of him show a large, broad forehead, strongly marked features, softened by a kindly and intelligent expression, and a full white beard. Though nothing in his appearance would suggest a nervous organization, he was sensitive to an extreme, with a certain proportion of the feminine that is often found in men with the finest artistic natures. Hermann Klein says, "Gounod was one of the most fascinating men I have ever met. His manner had a charm that was irresistible, and his kindly eyes would light up with a smile now tender, now humorous, that fixed itself ineffaceably upon the memory."

Gouvy (goo-vē), Louis Theodore. 1819-1898.

Prussian pianist and composer; born at Goffontaine, near Saarbrück, Rhenish Prussia. Went to Paris in 1840 to study law, but on hearing a performance of one of Beethoven's symphonies, decided to change his course. For the next three years he studied composition under Elwart, then in Berlin, and later for over a year in Italy. In 1846 he returned to Paris, and the next year gave a concert at which his second symphony was played by the orchestra of the Theatre Italien. His compositions, principally orchestral and chamber-music, were performed frequently by various musical societies in Paris, especially the Ste. Cecile, and annually at the Conservatory students' society musicales. They were also very well received in Germany, and after teaching and composing in Paris for over forty years he removed to Oberhomburg. He was honored in Germany by a membership in the Berlin Academy, 1895, and was also made a Chevalier of The Legion of Honor the next year. He died at Leipsic in 1898. His compositions include seven symphonies; two concert overtures; a cantata, Gol gotha; a Stabat Mater; an opera, Der Cid, accepted at Dresden, but never produced. For solos, chorus, and orchestra, he has written a missa brevis; a requiem; dramatic scenas, Œdipus auf Kolonus, Iphigénie en Tauride, Asléga, Electra; two works, Frühlings Erwachen, and Polyxena,

for soprano, male chorus and orchestra. His chamber-music includes an octet for wind-instruments, a sextet for flute and strings, a quintet for piano and strings, a serenade for strings, five string quartets, trios and sonatas, etc., for cello and piano, and violin and piano. A number of compositions for piano, songs and duets complete a list of over two hundred works.

Gow, George Coleman. 1860-

American teacher of music and song-composer; was born at Ayer Junction, Mass.; was a pupil of B. C. Blodgett, Pittsfield, and of E. B. Story, Worcester. He graduated with the degree A. B. from Brown University in 1884, and from Newton Theological Seminary in 1889. Was instructor of piano and harmony in Smith College. He spent 1892 and 1893 studying in Berlin, Ludwig Bussler being his principal teacher. In 1895 he became professor of music at Vassar College, Poughkeepsie, N. Y. He has published several sets of songs and duets, part-songs and other compositions; his text-book on harmony and notation, The Structure of Music, was published in New York, 1895. He received the honorary degree of Doctor of Music from Brown University, Providence, R. I., in 1903.

Gow, Nathaniel. 1763-1831.

Scotch violinist and composer, the most noted son of Niel Gow; was born at Inver, near Dunkeld. He studied under his father, and in Edinburgh under the best Scotch violinists. He was a violinist in the Edinburgh concerts while his brother William was leader, and in 1791 succeeded him in that capacity. In 1796 he started a music publishing business in partnership with William Shepherd at Edinburgh, retiring in 1813, but afterward resumed business with his son as partner, and continued in it till 1827, when he became bankrupt. He was pensioned by George IV. He made collections as follows: One of his father's dance music; two of Scotch airs for piano or harp, violin and violoncello; a collection of dance music for piano and harp, containing many of his own compositions, etc. He is best remembered as the composer of Caller Herrin', a "piece written to illustrate the musical street cries of Edinburgh."

Gow, Niel. 1727-1807.

Scotch violinist and composer; born at Inver, near Dunkeld; began at nine years of age to learn the violin without a teacher, and persisting till he was thirteen, he then took some lessons from John Cameron, a retainer in the Grandtully family. While he never became an educated musician, his natural gifts lent to his performance of Scotch airs and dance-music an individual charm which brought him into great repute. His four sons inherited their father's talents, and the compositions of all the family were included in various collections, some edited by Niel, others by his son Nathaniel. Six of these collections, principally of strathspey reels, with other dances, are ascribed to the elder Gow.

Grathen-Hoffman (grä'-bĕn hôf-män), Gustav. 1820-

Vocal teacher and song-composer; born at Bnin, near Posen; attended a school at Bromberg, and afterwards taught in Posen. Being fond of music, he went to Berlin and studied singing under Stumer. He taught first at Potsdam, establishing there a singing academy for women; then after further study in composition under Hauptmann at Leipsic, he taught in Dresden from 1858 to 1868. In the latter year he removed to Schwerin, and the year after to Berlin. He has written several works on vocal instruction, as follows: Die Pflege der Singstimme; Das Studium des Gesanges; and Practische Methode als Grundlage für den Kunstgesang. He composed a great many songs, one of which, 500,000 Teufel, became extremely popular, and was translated into other languages. He also wrote duets, part-songs, vocal exercises, and some piano-music.

Grädener (grā'-dĕ-nĕr), Hermann. 1844-

Composer; son of Karl Georg Peter Grädener; born at Kiel. Was first a pupil of his father, and from 1862 studied in the Vienna Conservatory. In 1864 he became organist at Gumpendorf, and a violinist in the Court Orchestra at Vienna. In 1873 he taught harmony in Horak's Piano School, and the next year in the Vienna Conservatory, receiving the title of professor some years later. In 1877 he was also director of the

Society for Classical Music in Vienna, and from 1886 of a singing society. In 1899 he succeeded to Bruckner's former position as lecturer on harmony and counterpoint in the Vienna University. As a composer he was original but not prolific, and his chamber-music is most fairly representative of his ability. His works include a Lustspiel-ouvertüre; a capriccio and a sinfonietta for orchestra; an octet and a quintet for strings; impromptus, quintet and trios for piano and strings; a violin concerto; five intermezzos for violin and piano; sonata for two pianos, and other music for piano; variations for organ, trumpet and strings; and a number of songs.

Grädener, Karl Georg Peter. 1812-1883.

Violoncellist, composer and conductor; born at Rostock. After studying at the universities of Halle and Göttingen he determined upon a musical career, which began at Helsingfors, where he played the cello both in solo and quartet work. Three years later he became the musical director of Kiel University, where he remained for ten years, conducting a choral society and composing. In 1851 he founded a singing academy at Hamburg, which he directed until 1861, bringing out occasionally his own compositions. From 1862 to 1865 he was teacher of theory and vocal music at the Vienna Conservatory, and then returned to Hamburg, where he lived as teacher in the Conservatory of that place, and spent the rest of his life. His works include two symphonies; an overture to Schiller's Fiesco; a piano concerto; a sonata and various other pieces and studies for piano; a romanza for violin and orchestra; three violin sonatas; a sonata for piano and violin; one for cello; an oratorio, Johannes der Täufer; an octet, three quartets, and a trio for strings; and several trios and quintets for piano and strings. He wrote a Harmonielehre, published in 1877, and a number of musical essays originally for periodicals, collected and published in 1872. His compositions are considered much above the average, and are characterized by command of form, and originality in harmonic treatment; his choral works have received especial mention.

Grammann (gräm'-män), Karl. 1844-1897.

Dramatic composer; born at Lübeck; entered the Leipsic Conservatory in 1867, and in 1871 went to Vienna, where he lived till 1885, and then removed to Dresden. He was exclusively a composer, and evinced considerable talent in that line; was, moreover, an admirer and follower of Wagner. Two operas, Der Schatzgräber and Die Eisjungfrau, were composed during his student days. His first produced opera was Melusine, brought out at Wiesbaden in 1875, and afterward revived. This was followed, in 1881, by Thusnelda und der Triumphzug des Germanicus, and in 1882 by Das Andreasfest. Ingrid, an opera in two acts, and Das Irrlicht, in one act, were produced the same evening in Dresden in 1894, but they do not seem to rank with his previous works. He also wrote another opera called Neutraler Boden (Neutral Ground). Grammann also wrote two symphonies; an elegiac cantata; several trios and quartets for strings; a violin sonata; songs, and piano-pieces.

Grandval (gräñ-väl), Mme. Marie Félicie Clémence de Reiset, Vicomtesse de. 1830-1907.

Noted French composer; born near Sarthe, France; studied composition under Flotow, and afterward became a pupil of Saint-Saëns. Her earliest music was sacred, a mass and a Stabat Mater, performed in different churches, being her first works produced. Her operas number nine in all. Those that have been produced are as follows; Le Son de Lise; Les Fiancés de Rosa; Piccolino; Atala; and Mazeppa, given with marked success. She won the Rossini Prize with an oratorio, La Fille de Jaïre (The Daughter of Jairus). A number of her songs, and several symphonies have also been produced; an opera, Le bouclier de diamant, and a sacred drama, Sainte-Agnès, are in manuscript. Beside these works she composed music for orchestra, for piano, and for wood wind-instruments. Her concerto for oboe was performed at a Thomas concert, Chicago, 1908. Mme. De Grandval died in Paris, January 15, 1907. She had used the pseudonyms Tesier, Valgrand, Jasper, Banger and others.

Grassini (gräs-sē'-nē), Josephina. 1773-1850.

Distinguished Italian contralto; born at Varese; studied with the best teachers in Milan, and in 1794 made her debut in that city, after which she was quickly recognized as the best singer of that time in Italy. When she had appeared on the principal Italian stages, inciting the greatest applause, she was invited by Napoleon, then chief consul of France, to sing at the National Festival in Paris in 1800, after which she also appeared in opera in that city. The next year she went to London, where she succeeded Banti, and was paid, according to report, three thousand pounds for the season. In a short time she had conquered the London public by her exceptional gifts as an actress and the unusual power and beauty of her voice, and said to have been the first female contralto heard in Italian opera. Though its range was necessarily limited, her artistic execution was superior to that of most contraltos.

Graun (grown), Johann Gottlieb. About 1698-1771.

Eminent German violinist, conductor and composer; born at Wahrenbrück, a brother of Karl Heinrich. He attended the Kreuzschule, studying violin under Pisendel, and afterward under Tartini at Padua. He first played in the Dresden band, leaving it in 1726 to become a concertmaster at Merseburg, where he was the teacher of Friedemann Bach. In 1728 he was orchestra conductor at Rheinsberg to Frederick the Great, then the Crown Prince, and on Frederick's accession to the Prussian throne, in 1740, was made leader of the Royal band at Berlin, the playing of which he brought to a high standard. He died at Berlin. His works were chiefly instrumental, including forty symphonies, twenty violin concertos, twenty-four string quartets, and other chamber-music, of which, however, but little was published.

Graun, Karl Heinrich. 1701-1759.

Celebrated German composer for church and stage; born at Wahrenbrück; studied at the Kreuzschule in Dresden, under Petzold for organ and piano, and Grundig for voice, and at twelve was appointed soprano singer to the Rathskapelle, or town council. When his voice began to change he took up composition under Schmidt in place of vocal work, and attended the opera performances directed by Lotti. He also studied the vocal works of Keiser of Hamburg, at that time a noted composer. During these years he composed considerable music for the choir of the Kreuzschule, including a passion-cantata, written at the age of fifteen, said to be truly remarkable for one so young. In 1725, having developed into a tenor, he was engaged for the opera at Brunswick. He soon became known also as a dramatic composer; Pollidoro, produced the next year, being his first operatic success. Five others followed within the next nine or ten years, Sancio; Iphigénia en Aulis; Scipio Africano; Timareta; and Pharao. In 1735 Graun went to Rheinsberg at the request of the Crown Prince Frederick, whose verses he used as librettos for numerous cantatas, and who, on his succession to the throne in 1740, made Graun musical director and commissioned him to establish Italian Opera at Berlin. For this purpose Graun went to Italy in search of singers. He remained there for over a year, appearing as vocalist in the chief cities and much applauded for his singing. On his return with the company he had rare opportunities for the production of his compositions, Hasse being the only other dramatic composer in the field for years. Of his twenty-eight operas performed during this period, a fairly representative group comprises Rodelinda; Artaserse; Catone in Utica; Alessandro nell' Indie; Adriano in Siria; Galatea, in collaboration with others; Mitridate; Semiramide; Ezio; and Merope.

Though prominent in his day as an operatic composer, Graun's works in that line are now of historical interest only, while his church-music is the basis of his present reputation. The passion-music of his youth foreshadowed the best work of his riper years, Der Tod Jesu (The Death of Jesus), which is said to stand in German oratorio where Handel's Messiah ranks in English. Since its first production at Berlin in 1755 it has been given every year, a strong test of its classic worth. A Te Deum, written for King Frederick's victory at Prague, in 1756, stands second of his sacred works, which include about twenty-five other contatas, mostly for

the orchestra; motets for four voices without accompaniment; funeral music for Duke August Wilhelm of Brunswick, and King Friedrich Wilhelm of Prussia; and two sets of church melodies for every day in the year. His instrumental music, comprising organ fugues; trios; flute-concertos; and concertos for other instruments, remains in manuscript and is considered of little importance.

Graupner (growp'-nĕr), Christoph. 1683-1760.

German composer; born at Kirchberg, Saxony; was a pupil of Kuhnau at St. Thomas's School in Leipsic for nine years. After a period of law study, was forced, in 1706, by the Swedish invasion, to flee to Hamburg, where he became accompanist to the opera under Keiser, and several years after was appointed vice-conductor to the Court at Darmstadt, succeeding to the principal conductorship later, in which connection he actively promoted a higher standard of music, both in church and in opera. He was an indefatigable worker, turning night into day at times, and engraving many of his own compositions. He lost the use of his eyes in 1750. His operas were produced as follows: Dido; Die lustige Hochzeit; Herkules and Theseus; Simson; Berenice and Lucio; Telemach; and Beständigkeit besiegt Betrug. After 1719 he devoted himself to church and chamber-music, composing, it is said, before 1745, over thirteen hundred figured chorals and other pieces for the Schlosskirch in Darmstadt. Five works for clavier were published prior to 1733; and a prodigious number of works in manuscript, mostly instrumental, and including fifty concertos for different instruments, eighty overtures, and more than one hundred symphonies, sonatas and trios for various combinations of instruments, remain in the Court Library at Darmstadt.

Graupner, Gottlieb.

This early pioneer in music is called by Elson the "father of the American orchestra." Born a German, he was when young an oboe-player in the army, and after an honorable discharge from his regiment, in 1788, went to London. Here he played the oboe in Salamon's large orchestra during its performance of Haydn's symphonies in 1791, under that composer's direction. Within the next few years Graupner went to Charleston, South Carolina, where, in 1797 he married an able musician, who later sang in Boston concerts; for the next year they removed to that city, where they were a welcome addition to the musical society of the town, which boasted at that time about half a dozen professional musicians. In addition to the oboe, Graupner played the doublebass, clarinet and piano, and he immediately organized an orchestra, pressing into service a number of amateurs, including the Russian consul, as well as the limited supply of professional performers. This developed into the Philharmonic Society, of which Graupner was the president during its entire existence, and by which the simpler classical works were attempted. The now forgotten symphonies of Gyrowetz, and at intervals those of Haydn, were among the standbys of this orchestra. Graupner became the most actively influential musician of Boston in his time, teaching, playing in concerts, and conducting a business in music-selling and music-printing.

Gray, Alan. 1855-

English composer; born at York. Being intended for the law, he studied at St. Peter's School, York, and Trinity College, Cambridge, where he took the degree of LL.M. in 1883. After beginning musical studies with Dr. E. G. Monk he dropped the law, and in 1883 became director of music at Wellington College, receiving the degree of Doctor of Music from Cambridge in 1889. In 1892 he left this position to take those of organist of Trinity College, Cambridge, and conductor of the Cambridge University Musical Society. Among his works are The Widow of Zarephath, a reading with choral exposition; a cantata, Arethusa, based on Shelley's poem; The Legend of the Rock Buoy Bell; The Vision of Belshazzar; A Song of Redemption; four sonatas and other pieces for organ; album of four songs; and part-songs. In manuscript are an Easter Ode, for solos, chorus and orchestra; Festival Te Deum, with orchestra; orchestral overture; quartet for piano and strings, and string quartet. His last large work was a cantata, Odysseus among the Phœnicians.

Grazzini (gräd-zē'-nē), Reginaldo. 1848-1907.

Florentine conductor and composer; studied under Mabellini at the Royal Conservatory in his native city, later becoming conductor of opera there. In 1881 he became director of the Civic School of Music, and also of the theatre at Reggio d'Emilia. In 1882 he went to Venice in the capacity of artistic director and professor of musical theory at the Liceo Benedetto Marcello. At the time of his death he was still in this position, and also was professor of counterpoint at the Royal Institute of Music of Florence. He was a composer of some note; his works including a sacred cantata; a mass in three parts with orchestra; Marcia solenne; symphonies; piano music; and an opera in manuscript. His reputation, however, is that of a church composer, his masses especially being highly esteemed. His death occurred at Venice, either very early in 1907, or very late in 1906, as the Paris periodical, Le Guide Musical, in the January 6, 1907, issue, records his death as having just been announced.

Greatorex, Thomas. 1758-1831.

English organist, composer and conductor; born at North Wingfield, Derbyshire. He studied with Dr. Benjamin Cooke, and in 1774 found a helpful patron in the Earl of Sandwich, who invited him to stay at his house near Huntingdon, where the young musician had opportunities of singing in oratorios and later in the Concert of Ancient Music. From about 1781 to 1784 he was organist of Carlisle Cathedral, and next lived in Newcastle, teaching till 1786. After a tour through Italy and Holland he settled in London, where he became prominent as a teacher of music. In 1793 he succeeded Bates as conductor of the Concerts of Ancient Music, and in 1801 co-operated in the revival of the Vocal concerts. In 1819 he was appointed organist at Westminster Abbey, and for a number of years was conductor of the musical festivals at Birmingham and other towns. He was the foremost English organist of his day, and second only to Sir George Smart as conductor. He composed a few glees, psalms and chants, and arranged a number of selections for orchestra, the latter being unpublished.

Grechaninov, Alexander Tikhonovitch. 1864-

Russian composer; born in Moscow; studied at his home conservatory under Safonov until 1890, when he entered the St. Petersburg Conservatory, becoming a pupil of Rimsky-Korsakow in theory and composition. He has published nineteen songs; twelve choruses; solos for violin and piano; several sacred works; and a string quartet which won a prize given in 1894 by the St. Petersburg Chamber Music Society. Several works are still in manuscript, including another string quartet, a symphony, and an elegy for orchestra. He is the author of an opera, Dobinya Nikitch, and the incidental music to several plays. Elson mentions his choruses without accompaniment as excellent.

Green, Samuel. 1740-1796.

The most celebrated organ-builder of his time; was for a while in partnership with a man named Byfield, under whose father and others he had learned organ-building. He later carried on the business alone. His organs were famous, not only in England but elsewhere, for their superior quality of tone and the important improvement in their mechanism, introduced by Green. This is known as the Venetian swell, and though crude in comparison with the modern means of securing a real crescendo, the basic principle is the same; and the organ tone was for the first time relieved from monotony, and made more expressive. One writer states that Green erected more organs for cathedrals than any other builder before or since, and mentions seven cathedrals, including Canterbury and Salisbury, twelve London churches and chapels, and more than twenty provincial towns in which they stand. He also exported some instruments, notably, one to St. Petersburg, and one to Kingston, Jamaica.

Greene, Harry Plunket. 1865-

Irish basso, son of a Dublin gentleman; was born at Old Connaught House, Wicklow, Ireland. He was intended for the law, but gave it up for music, and had his voice cultivated under Hromada and Goetschius in Stuttgart from 1883 to 1886, and for six months under Vannuccini in Florence, finishing in London under

Welsh and Alfred Blume. He appeared first in Handel's Messiah, 1888, after which he became prominent as a concert singer in London, and sang in opera at Covent Garden, 1890. He afterward made recital tours in Germany and America, with much success. His voice is said to be an unusually beautiful bass, and his interpretation of the songs of Brahms and Schumann has been especially admired.

Greene, Maurice. About 1695-1755.

English organist and composer; born in London; was a choir-boy in St. Paul's Cathedral under Charles King, and also studied with the organist, Richard Brind, whom he succeeded in 1718, having been organist of St. Andrew's at Holborn the preceding year, and of St. Dunstan's from 1716. In 1727 he succeeded Dr. Croft as organist and composer to the Chapel Royal, and in 1730 became professor of music at Cambridge. In 1735 he became master of the King's band. He founded the Apollo Club, and was one of the founders of the Society of Musicians; he was also friendly with both Handel and Buononcini. In 1750, on receipt of a considerable legacy, he began a collection of English sacred music, which he had long desired to publish in score; but, dying before the completion of the work, he entrusted it to Dr. Boyce, who afterward edited the collection. His works include oratorios, Jephthah, and The Force of Truth; Florimel, a pastoral; The Judgment of Hercules, a masque; Phœbe, an opera; Forty Select Anthems in Score, his principal work; odes; canons; songs; settings of twenty-five sonnets from Spenser; several collections of vocal music; compositions for organ and for harpsichord, and a Te Deum.

Gregoir (grĭg-wăr), Édouard Georges Jacques. 1822-1890.

Belgian pianist, composer and writer, brother of the following; was born at Turnhout, near Antwerp. On completing his studies under Rummel, he made a successful debut in concert at London, and traveled the next year. After a short time as professor of music in a school at Lierre he settled at Antwerp, where beside composing and writing, he was active as a reformer in methods of music teaching as they existed in the Belgian governmental institutions. He was a prolific composer. Noteworthy among his works are Les Croisades, historical symphony; La Vie, oratorio; Le Déluge, symphonic oratorio; Marguerite de' Autriche, grand opera; De Belgen in 1848, drama with overture, airs and choruses; Leicester, drama with incidental music; Willem Beukels, Flemish comic opera; La Belle Bourbonnaise, comic opera; two overtures; part-songs for male chorus; and pieces for piano, violin, organ and harmonium. He also wrote a number of historical and biographical essays which are still valuable, though not considered entirely reliable, and contributed largely to musical periodicals. His Histoire de l'Orgue, Brussels, 1865, contains biographical sketches of Dutch and Belgian organists and organ-builders.

Gregoir, Jacques Mathieu Joseph. 1817-1876.

Successful Belgian pianist and piano composer; brother of preceding; born at Antwerp. He appeared at the age of eight, playing a concerto by Dussek. Studied under Herz at the Paris Conservatory after the Revolution of 1830, and later went to Biberach with his brother, where both studied under Rummel. He returned to Antwerp in 1847, and succeeded both as pianist and composer, producing the same year a cantata, Faust, and a Lauda Sion for chorus and orchestra. The next year his opera, Le gondolier de Venise, was produced, and he went to Brussels, finally settling there as a teacher in 1850, after a year's work in an English school at Bruges. He traveled in concert at times in various European countries and died at Brussels. His works for piano are numerous, and largely of the parlor type, though they include a concerto and studies.

Grell, Eduard August. 1800-1886.

German organist and composer of repute; born in Berlin. Was a son and pupil of the organist of the Parochial Church, and afterwards studied under Kaufmann, Ritschl and Zelter. In 1816 he was appointed organist of the St. Nicholas Church, and in 1839 he became Court cathedral organist. In 1841 was made a member of the Berlin Academy of Arts, and from 1843 to 1845 was

choirmaster at the Cathedral. After 1851 he was teacher of composition at the academy, a member of the senate of that institution, and principal director of the Singing Society, resigning the last named position in 1876. In 1858 he was made professor; six years later the distinguishing order pour la mérite, and, in 1883, the honorary degree of Doctor of Theology from the Berlin University, were conferred upon him. He was much esteemed in his day as a teacher and conductor, and still more for his theoretical and historical learning. He also composed works of merit, especially in the larger forms of choral music. His only instrumental compositions were organ pieces and an overture for orchestra. His most important work is a mass in sixteen parts without accompaniment. Others are an oratorio, Die Israeliten in der Wüste; psalms in eight and eleven parts; cantatas; motets; hymns; songs; duets; a Te Deum, and a four-part arrangement of the choral melodies of the Evangelical Gesangbuch, for male chorus, published about 1883. His Aufsätze und Gutachten, published 1887 at Berlin, is an exposition of his eccentric opinions on the relative value of vocal and instrumental music, his particular tenet being that only vocal music is of real worth.

Gresnich (grĕn-ĭsh), Antoine Frédéric. About 1763-1799.

Dramatic composer; was born at Liège, and received his fundamental education in music at the Liège College in Rome, finishing under Sala in Naples. By 1780 he had produced several operas in the latter city; in 1785 was in London, where the success of his opera, La donna di cattiva umore, was the means of his obtaining the position of musical director to the Prince of Wales. In 1793 his l'Amour exile de Cythère met with a pronounced success at the Grand Theatre in Lyons, and from that time the Paris theatres produced his works in rapid succession. From 1795 to 1799 he brought out sixteen operas; in the latter year his Léonidas ou les Spartiates was performed at the Grand Opéra, but failed. This, together with the criticisms made on the score of La forêt de Brahma, which was returned to him for revision, was a severe humiliation, which is said to have caused his death. Among his operas, over twenty in all, were Il Francese bizarro; Demetrio; Alessandro nell' Indie; and Alceste. He also wrote chamber-music and songs.

Grétry (grā-trwē), André Ernest Modeste. 1741-1813.

Dramatic composer; born at Liège; was the son of a violinist in the St. Denis Collegiate Church, and became a choir-boy there. The choirmaster was so severe that Grétry received but little benefit from his instruction, and after five years was taken from the choir by his father and became a pupil of Renekin in harmony, and of Leclerc, under whom he grew into a skilled reader. During this time he heard the performances of a traveling Italian company then in Liège, and the operas of Pergolesi, Jommelli and others, fired him with a desire to compose. His first works were six symphonies and a four-part mass which, though never published, were produced at Liège, in 1758 and 1759, and interested the Canon du Harlez to the extent of furnishing Grétry with the means for study in Rome, where he journeyed on foot. For five years thereafter he was a pupil of Casali in counterpoint and composition, but strict musical theory was so foreign to his nature that he received but little benefit from his teachers, and from this time he followed his own will as a composer. Although he made several attempts at church music, he soon dropped that form of composition. He received some encouragement, however, from the success of his intermezzo La Vendemmiatrice, produced at Rome in 1765, and from the approval of Piccinni. About this time he read the score of the comic opera, Rose et Colas, by Monsigny, and at once felt that he had found his niche in the musical world. With Paris as his ultimate objective point, he departed from Rome in 1767, going first to Voltaire at Geneva, with the modest request for a libretto to be used in a comic opera, which was denied, it is stated, out of conscious incompetency on the part of the great Frenchman. However, Grétry was undaunted; he taught for a year in Geneva and wrote new music for Favart's Isabelle et Gertrude, which was most favorably received on its production at the Geneva Theatre,

Voltaire then advised him to go to Paris, where for two years he sought in vain for the new libretto, finally beginning with Les Mariages Samnites, an amateur work which, though it stopped short of performance, attracted at rehearsal the favorable attention of the Swedish Ambassador, who secured for Grétry the longed for libretto, the comedy Le Huron, by Marmontel. This was produced at the Opéra Comique in 1768 with "the most overwhelming success," and was followed by Lucile and Le Tableau parlant, pronounced a masterpiece of comic opera. From this time forth Grétry's reputation was established as one of the first dramatic composers in France. Between fifty and sixty operas from his pen appeared at different theatres in Paris, out of which Le Tableau parlant, mentioned above, Zémire et Azor, L'amant jaloux, and L'épreuve villageoise, are considered the best; and more especially, Richard Cœur de Lion, which has survived the others as a favorite in Paris.

Grétry is considered an epoch-making genius in French comic opera. His ability was confined, however, to melody and a vivid sense of theatrical expression, particularly in comedy, for serious drama was beyond his powers. He knew his own limitations, however, and had the sincerity which atones for many defects. He paid especial attention to detail and proportion in his work and followed the text of his librettos with a scrupulousness that lessened the purely musical effect, provoking the remark from his contemporary Méhul that his compositions were "very clever, but . . . not music." Grétry's influence remains, however, in the French school of comic opera, notably in the works of Adam, Auber and Boieldieu, and his admirers called him the "Molière of music." Prior to his retirement in 1803 he was the recipient of many honors. He was appointed to several noteworthy positions, including that of an inspector of the Paris Conservatory in 1795. In 1784 he had been made privy-councillor by the Prince-Bishop of his native place, and on the establishment of the Institut he was chosen one of the three representatives of musical composition. A bust of him was placed in the foyer of the Grand Opéra, and a marble statue in the vestibule of the Opéra Comique. In

1802 Napoleon entitled him a Chevalier of the Legion of Honor and granted him a munificent pension in consideration of his services to French music, and the losses he had suffered during the Revolution. The last ten years of his life were spent at l'Ermitage, a country house formerly belonging to Rousseau, near Montmorency. Grétry had previously published two theoretical works Memoires ou Essais sur la musique, based on his peculiar views of the relation of music to declamation, and Méthode simple d'harmonie. In addition to the works previously mentioned, he composed a requiem; six motets; a de profundis; a number of quartets; sonatas; and orchestral works. He died at l'Ermitage, and his funeral in Paris was a fitting close to his life in that city. In 1842 a statue was erected to his memory in Liège.

Grieg (grēg), Edvard Hagerup. 1843-1907.

"The most familiarly known and affectionately regarded of living composers," wrote Lawrence Gilman of Grieg. Four months later this composer was no more, and all music-lovers felt an almost personal loss in the death of the gifted man who was recognized everywhere as the chief exponent of Norway's national spirit in music. His great grandfather was a Scotchman, Greig by name, who settled at Bergen, Norway, and in a generation or two the spelling of his name had changed to suit the adopted nationality. Edvard Grieg was born at Bergen in 1843. His father was the British consul there; his mother, formerly Gesine Hagerup, came of a prominent Norwegian family, and was an accomplished pianist. From the age of six Edvard received piano lessons from her and attempted composition at nine in the form of variations on a German melody. A journey with his father at the age of fifteen through the beautiful scenery of his native land made such an impression on him that he desired to become a painter; but by the advice of Ole Bull, then visiting Bergen, to whom Edvard's mother showed some of the boy's work, he received instead the education which was to make him a master of painting in tones. In 1858 he entered the Conservatory at Leipsic, where he was placed under the instruction of Moscheles and Wenzel in

piano, Richter and Moritz Hauptmann in harmony, and Rietz and Reinecke in composition. The restrictions of Moscheles, who had no admiration for Chopin, Schumann or the Romantic school of music in general, were chafing to the young enthusiast, who was in thorough sympathy with the objects of this master's dislike. However, in spite of discouragement he worked on, graduating in 1862 and winning a moderate commendation for some small compositions performed during the school's closing exercises. The next year Grieg went to Copenhagen, attracted chiefly by his admiration for Gade, then living in that city, which was at that time the musical center of Scandinavia. Here he soon met Gade, who was an exponent of the school of Mendelssohn, and later Hartmann, and was influenced by them to some extent, though, contrary to the usual statement, he never became a pupil of the former. An intimate friendship sprang up between Grieg and Rikard Nordraak, a rising young composer, who infused into his comrade an enthusiasm for the formation of a new Scandinavian school of music, and brought him to a clearer understanding of his own ability. Nordraak died in 1866, before he had had time to make his own mark, and his mantle fell upon Grieg. In 1866 Grieg removed to Christiania, where in 1867 he married his cousin, Nina Hagerup, to whom he had been engaged some three years, and the same year founded a choral society, which he conducted alone until about 1874.

Grieg's first effort to arouse an interest in national music was by giving concerts with programs made up exclusively of Norwegian compositions, but it took several years and a certain amount of recognition from outside to win the prophet any honor in his own country. The honor did come, however, and more quickly than it has done in the life of many other gifted composers; for in 1874, eight years after his settlement in Christiania, the Norwegian government allotted him a pension ample enough to enable him to devote his entire time to composition. In 1870 he had visited Italy for the second time, at the invitation of Liszt, then in Rome, and enjoyed much of the great pianist's society, which not only stimulated him to still more earnest

endeavor but increased his reputation. About this time, too, his acquaintance with Bjornsen and Ibsen was of great benefit, and his music to the latter's Peer Gynt elicited an expressed desire from the writer for music to an opera, the libretto of which he promised to furnish. Bjornsen began the libretto to Olaf Trygvason, which he himself had proposed to Grieg with enthusiasm; but after the first act was completed he, like Ibsen, failed to keep his word. This first act was produced three years later as a concert number, and the fickle Bjornsen, excited with admiration of the music, seized the opportunity to end the estrangement which had resulted from his conduct. Grieg never therefore wrote an opera. From 1874 to 1880 he traveled much, playing his own piano concerto at a Gewandhaus concert in 1879, and visiting France, Holland and Denmark, as well as Germany. In 1888 he visited London, where he played his piano concerto at a Philharmonic concert, and conducted his Zwein Melodien for string orchestra. He also appeared in a private recital with his wife, who was the first to interpret his songs to the world, and so charmed the listeners that the two were induced to appear again in joint public recital, and also in the Popular concerts. Grieg thus appeared in the "quadruple capacity of composer, conductor, soloist and accompanist." His reception by the English was scarcely less warm than that of his own countrymen; it would seem that they felt something akin to their own national spirit in the straightforward, hardy little Norseman. He visited England again in 1889, 1894, 1896, and finally in 1906. The honorary degree of Doctor of Music was conferred upon him by Cambridge in 1894, and by Oxford on his last visit in 1906. It was his intention to be present at the Leeds Festival in the autumn of 1907, but death frustrated his plans. In 1880 he had again settled near Bergen in the villa of Troldhangen. This lovely mountain home of his later years was a quiet and happy one. He had no children, his only daughter having died in infancy, but his wife was a perfect helpmate for him. The damp climate was, however, hard on Grieg's health; he had only one lung, and three years before his death friends became alarmed at his condi-

tion. As late as 1904 he played in chamber concerts at Stockholm, Sweden. He was always greeted with enthusiastic applause at such appearances, although prevented by his health from frequent playing in public. American managers besieged Grieg with lucrative offers, but the dread of an Atlantic voyage and of the effects of a New World tour upon his health led him to decline them all. In 1906, on his way to England, he conducted the Bohemian Orchestra at Prague, and the Concert Gebouw Orchestra at Amsterdam; and in London a program of his compositions was performed under his own baton by the Queen's Hall Orchestra.

It is a melancholy fact, now generally recognized by writers on Grieg's work in composition, that the peculiar condition of his health was the most important reason for his not producing music in the larger forms. His best work was done between the ages of twenty and thirty; and this, as has been observed, was enough to make the world indebted to him. In his thirty-first year he received the government pension, but it was then too late for the results hoped for. From that time the quality of his work never reached the freshness and vigor of his earlier and more original compositions. While his music reflects the natural characteristics of his native land to such an extent that Finck has compared "a trip through Grieg's music" to a first tour through the scenery of Norway, the same writer calls our attention to the fact that his actual use of ready-made folk-tunes is limited. He states that out of seventy of Grieg's works there are only three in which the composer has incorporated Norwegian melodies, and that a study of the country's folk-song and of Grieg's predecessors in composition will convince one that he is a genius of genuine originality. Of Grieg's failure to compose in the larger forms and the consequent denial of his right to a place in the first rank by some critics, he says, after ridiculing the idea of "measuring genius with a yardstick," — "A painter can give us his best quite as well in a canvas a foot wide as in one that covers a whole wall." Von Bülow's well-known comparison of Grieg to Chopin has been much discussed by various writers. He is most nearly akin to

the Polish tone-poet in these respects: that he embodied in tones most faithfully the national spirit, and that his music has made for itself, even during his lifetime, an especial place in the hearts of the world of music-lovers. This, with the predominance of the poetic and imaginative over the purely intellectual, constitutes the chief resemblance between two composers of very different temperaments and modes of living. As a song-writer, Finck, whose statements are rendered more authoritative by his personal correspondence with the composer, wavers between Grieg or Franz as being entitled to the place second to Schubert. As a writer for orchestra, also, his horizon is wider than that of Chopin. As to his originality, when his works first began to be performed, his modulations and harmonies were considered bold and striking in the extreme, but in the present state of modern composition, the qualities in his music which impress the intelligent listener are more especially delicacy and refinement. Grieg himself was fully conscious of the combination of strongly contrasting elements which his music presents — grace, melancholy, grotesque humor, a roughness which is almost brutal at times, and in some of his works, mystery. This last is noticeable in the melodrama Bergliot, and in the Peer Gynt suite, probably most widely known of all his works.

The composer's wife accompanied him on his concert trips, and gave with him a limited number of recitals of his songs in Christiania, Copenhagen, Rome, Leipsic and Paris, as well as in London; but she was not classed as a professional singer, and it would seem that Grieg himself did not realize that her talent was of such a high order till she had passed her prime. Although, had her appearances been more frequent, she could have made her husband's songs much more widely known; yet perhaps her most important contribution to music was that she inspired him to his best efforts, as it was for her that the finest of his songs were composed. Death came to Grieg unexpectedly. He was in Bergen, intending to sail for Christiania on the third of September, and had already had his baggage placed on board the steamer, when he was seized with sudden ill-

ness and taken to a hospital, where he passed away the following day. The world-wide esteem in which the composer was held was attested by many memorial concerts of his works which were given after his death in the United States as well as in Europe. As to Grieg's personal appearance, we quote the description taken from the diary of Tschaikowsky, written when the composer was about forty-five years of age: "A very short, middle-aged man exceedingly fragile in appearance, with shoulders of unequal height, fair hair, brushed back from his forehead and a very straight, almost boyish beard and mustache. There was nothing very striking about the features . . . it would be impossible to call them handsome or regular, but he had an uncommon charm, and blue eyes, not very large, but irresistibly fascinating, recalling the glance of a charming and candid child." Another writer has said: "Grieg's face is intelligent and very handsome, with long grayish hair, thrown back, smooth shaven chin, short, thick mustache, small, full nose, and eyes superb, green-gray, in which one can fancy one catches a glimpse of Norway with its melancholy fjords and its luminous mists. His gaze is serious, wonderfully soft, with a peculiar expression, at once worn, tentative and childishly naïve. The entire effect is of kindness, gentleness, candor and sincere modesty."

Among Grieg's principal compositions are Autumn Overture; piano concerto; the melodrama, Bergliot; music to Sigurd Jorsalfar; the Peer Gynt music; the violin sonata, in F major, holding a position among the few great violin sonatas; the piano sonata; many lyric pieces, including To Spring, The Butterfly and the Erotik poem; and the characteristically Norwegian pieces, spring dances, March of the Dwarfs, Kobold, Evening in the Mountains, Norwegian dances and folk-songs, and peasants' dances. Other representative works of Grieg's are the Holberg suite for piano, which is also scored for orchestra; the Aus dem Folksleben, or Sketches of Norwegian Life, comprising On the Mountain, Norwegian Bridal Song, Carnival, and the well-known Bridal Procession; the cello sonata; and numerous songs, among which may be named The First Primrose; The Princess; The Odalisk, possessing a genuine Oriental character; The Youth; The Wounded Heart; The Minstrel's Song; Solvejg's Lied, a distinctly Norwegian work; By the Riverside; A Fair Vision; Springtide; On the Way Home; The Old Mother; Friendship; I Love Thee; The Mountain Maid; The Tryst; Love; An Evil Day; Cradle Song; and the Wood Wanderer. Grieg's numbered works are seventy-four in all; twenty of these are made up of numerous lyric pieces, romanzas, ballades, tone-pictures, album-leaves, humoresques, etc., for piano, exclusive of the sonata and the concerto already mentioned, the many transcriptions of Norwegian melodies, of Grieg's own songs and others, and the four-hand arrangements of orchestral music and other duets. There is also a romance and variations for two pianos. The songs comprise nineteen works, besides a song cycle, Haugtussa, choruses for mixed and male voices, and three single songs, two of which, The Princess and The Odalisk, have been named, the third, an Ave in B flat. Four of the songs are set to words by Hans Christian Andersen, and one set consists of seven children's songs. There is a cantata, At the Convent Door; a string quartet, and several melodies and dances for string orchestra; beside some Norwegian dances for orchestra; the funeral march and others already mentioned. An album leaf in E minor for piano, a second piano part to four of Mozart's sonatas, and some of the song transcriptions for piano, are without numbers.

Griesbach (grēs-bäkh), John Henry. 1798-1875.

English pianist, composer and violoncellist; born at Windsor; was the son of a violoncellist in Queen Charlotte's band. His uncle, George Leopold Griesbach, was his first teacher, and at twelve he became a cellist in the band mentioned. He later studied under Kalkbrenner, and played at London as a pianist in concerts. From 1822 he taught and composed and for a time directed the Philharmonic Society. His compositions are Daniel, an oratorio; overture and incidental music to The Tempest; an operetta, James I., or the Royal Captive; two unfinished operas, The Goldsmith of West Cheap, and Eblis; a musical

drama, Raby Ruins; several overtures and other numbers for orchestra; anthems; songs; and cantatas. He wrote also An Analysis of Musical Sounds; Elements of Musical Notation; Pianoforte Student's Companion; and other works on acoustics and musical theory.

Grisar (grē-zăr), Albert. 1808-1869.

A prolific Belgian dramatic composer; born at Antwerp. Had been placed by his family in the employ of a Liverpool merchant, and in his early twenties ran away to Paris, where he went to Reicha for lessons in composition, which did not continue long. The Revolution forced him to return to Antwerp, but a musical start having been made, he composed during the siege a dramatic romance, La folle, and in 1833 produced a drama, Le Mariage Impossible, at Brussels, the success of which was the means of procuring him a grant from the government that enabled him to return to Paris for further musical work. Within the next seven years he produced there six or seven operas with success; but feeling the need of additional study he went to Naples in 1840, where he secured instruction in composition from Mercadante. In 1848 he returned to Paris, and there spent the rest of his life, bringing out nineteen comic operas, and leaving eleven or twelve others in manuscript. He also published more than fifty melodies and romances. He was a favorite in France, and possessed undoubted talent. His statue, modeled by Brackeleer, was placed in the vestibule of the Antwerp Theatre in 1870. Among his most important operas are Gilles Ravisseur; Les Porcherons; Le Carilloneur de Bruges; Les Amours du Diable; Le Chien du Jardinier; Voyage autour de ma Chambre; La Chatte merveilleuse; Bégaiements d'amour; and Douze innocentes.

Grisi (grē-zē), Giulia. 1811-1869.

Illustrious dramatic soprano; born in Milan; the daughter of an officer in Napoleon's army. She came from a family of singers, Josephina Grassini being her mother's sister, while her sister Giuditta, six years her senior, was a celebrated mezzosoprano. From this sister Giulia probably received her first lessons, but she was soon placed in the Conservatory of Milan, under Marliani. For three years she studied at Bologna under Giacomo Guglielmi, and later under Celli, with whom she remained only three months, but from whom she gained much. At the age of seventeen she made her debut at Milan in Rossini's Zelmina, an unimportant part, but so well sung as to delight all concerned, including Rossini, who prophesied for her a remarkable career, and also procured for her an immediate engagement for the season. She appeared within the year as the prima donna in several operas, one written especially for her. Her youth and inexperience led her to accept a six years' engagement with a shrewd and unprincipled manager at a figure far below her real worth. After two years of singing under these conditions she became dissatisfied with the terms and urged in vain a release from her contract. She escaped to Paris, where her sister and aunt were then stationed, and at once secured an engagement, Rossini offering her the place just left vacant by Malibran, a most unusual compliment; and her first Parisian appearance was made in the title role of his Semiramide. From this time forth her triumph was complete.

From 1832 to 1849 she was engaged almost constantly at the Theatre des Italiens, alternating from 1834 with the London season, where she appeared first as Ninetta in La Gazza Ladra, at once winning the enthusiastic admiration of the usually cold English opera-goers and critics. She was said to be unapproachable in her dramatic portrayal of Norma. Her voice was sweet, rich, and even through its compass of two octaves, and her execution was faultless. Her personal beauty and charm were such that, combined with her voice and great dramatic gifts, she retained for years the admiration she at first inspired. Her marriage in 1836 to Count de Melcy proved unhappy, but did not long interrupt her career; a divorce took place and some years after she married the tenor, Mario, with whom she had long been associated in opera. She did not retire from London opera until 1861, and five years later reappeared at Her Majesty's Theatre, greatly to the surprise of her audience. After this she occasionally appeared in concert, to which she was entirely equal. She

died while on a visit to Berlin. She had delighted the public for about thirty-five years, an unusually long career for a vocalist.

Grosheim (grōs'-hīm), Georg Christoph. 1764-1847.

German composer and writer; born at Cassel. Lived there an uneventful life in cramped circumstances, and died at the age of eighty-three years. His published works include two operas, Titania, and Das heilige Kleeblatt; Hector's Abschied, for two solo voices with orchestra; Die ten Gebote, in one to four parts, with orchestra; preludes for organ; variations and fantasias for piano; school songs; a collection of popular airs; and an arrangement for piano of the score of Gluck's Iphigénia en Aulis, with German text. Most of his works were never published. He edited for a year, 1797 to 1798, a musical paper, Euterpe. He also published the following treatises: Das Leben der Künstlerin Mara; Über Pflege und Anwendung der Stimme; Chronologische Verzeichnis vorzüglicher Beförderer and Meister der Tonkunst; Fragmente aus der Geschichte der Musik, and a Generalbass-Katechismus.

Grove, Sir George. 1820-1900.

Eminent writer on music, famous as the editor-in-chief of Grove's Dictionary of Music and Musicians; was born at Clapham, Surrey, England. His mother was a skilled amateur musician, and from her he inherited a love for the art, though his musical studies were pursued only as a side issue, their sole outcome being the development of an appreciative intelligence. He was a most versatile man, and displayed equal energy in several different lines of work. At sixteen he entered upon an apprenticeship in his profession, that of a civil engineer, becoming a graduate of the Institution of Civil Engineers three years later, and practising this profession in various provinces up to 1850, when he was appointed secretary of the Society of Arts. Two years later he accepted the secretaryship of the Crystal Palace, from which time forth he resided at Sydenham, near London. This post brought him in contact with musical affairs; he attended concerts in London, studied the scores of the masters, and from 1856 on, at the

instance of August Manns, the conductor of the Crystal Palace Orchestra, contributed analyses to the programs of the Saturday concerts, especially for the works of Beethoven, Schubert, Mendelssohn, and Schumann; and the notes of Beethoven's symphonies were ultimately published, somewhat amplified, under the title of Beethoven and his Nine Symphonies, in 1896. In 1860 his account of the Passion Play at Oberammergau was published in the London Times. This was new to London newspaper readers, and attracted attention. Other articles were in demand, and although he wrote on other subjects, the musical field claimed the largest share of his work from about 1869. In 1868 he became the editor of Macmillan's Magazine, and continued his work for fifteen years. In 1873 he was asked to edit the dictionary which bears his name, and resigned his secretaryship to do this, but maintained his association with the Crystal Palace as a member of the Board of Directors, and continued to edit the Saturday concert programs. Honors now came quickly; he received the honorary degree of D.C.L. from the University of Durham, and later of LL.D. from the University of Glasgow. He visited America in 1878, meeting many of the most prominent literary men and scholars of our country, and the next year went to Germany, visiting Berlin and Leipsic chiefly with a view to obtaining the most authentic information possible for his article on Mendelssohn for the dictionary; and in 1887 he was elected to a membership in the Bach Society of Leipsic. Prior to this, however, he had received other honors in England. Early in 1882 he became active in the work of organizing the Royal College of Music, and before the close of the year had been appointed the director of that institution by the Prince of Wales. During the opening ceremonies, in 1883, he was knighted by Queen Victoria. This position he held until his retirement in 1894; and his enthusiasm, energy, and sympathy with earnest effort made him at once an efficient official and the personal friend of the students under him. He continued to contribute to various periodicals, and wrote prefaces to a number of musical works by others. He died at Sydenham.

Gruenberg (grün-bĕrkh), Eugene. 1854-

Violinist, teacher and writer; born at Lemberg, Galicia; was a pupil of the Vienna Conservatory, studying violin under Heissler, composition under Bruckner and Dessoff, and orchestral and chamber-music under Hellmesberger. Soon after his graduation he played in the Vienna Court Orchestra, and about 1881 became a member of the Gewandhaus Orchestra in Leipsic, where he lived till 1891. He then came to America, where he played in the Boston Symphony Orchestra for seven years, and succeeded Eichberg at the Boston Conservatory of Music, where he taught violin for several years. Upon his resignation from the Boston Symphony Orchestra he became teacher of violin, viola, and ensemble-playing at the New England Conservatory. His work as a violin-player covers a quarter of a century under the best conductors of Germany and America. At the City Theatre in Leipsic he conducted the performance of his ballet, Tanzbilder, and at the Gewandhaus, of his symphony in A minor. Other compositions are a so nata for violin and piano; a suite for violin and piano; two ballet scenes; a cadenza to Brahms' violin concerto; a number of dances and songs; and studies for violin. He has also written articles for various periodicals; The Violinist's Manual; and a Theory of Violin-Playing. In conjunction with Adamowsky he was conductor of summer popular concerts in the Boston Music Hall. Gruenberg is said to be agreeable in personality, inclined to be a society man, but serious in his art, nevertheless.

*** Gruenfeld (grün'-fĕlt), Alfred.** 1852-

Pianist and composer; was born at Prague, and gave his first concert at the age of twelve. He studied first under Hoger and Krejci, and afterward entered Kullak's Academy in Berlin, where he became a teacher at the age of seventeen. He was also a pupil of Liszt. From 1873 he has lived in Vienna, where he is a chamber-virtuoso. He has made long tours in Europe, particularly in Russia and France, and in the United States. He was appointed Court pianist to the Emperor of Austria and to the King of Prussia. He is said to be especially clever at imitating the style of almost every famous composer, from Bach to the moderns; taking a given theme and developing it in various ways, and sinking his own personality in that of each successive composer. It is also told of his endurance that he can play six hours at a sitting. His octave-playing is said to be unsurpassed since the death of Carl Tausig. He has received many badges and honors. His compositions are chiefly for piano, including a minuet; humoresque; octave-study; barcarolle; impromptu; and a Spanish serenade. His comic operas are at present succeeding in Europe. So far these operas are only two in number, Der Lebemann (The Rounder), and Die Schönen von Fogaras (The Belles of Fogaras). The latter was recently produced in Dresden. He has also composed numerous songs.

Gruenfeld, Heinrich. 1855-

Excellent violoncellist, brother of Alfred; was born at Prague, and was a pupil of the Conservatory there. In 1873 he became solo cellist of the Comic Opera, Vienna; in 1876 he went to Berlin, where he taught in Kullak's Academy for eight years, and was also first cellist in the Symphony Orchestra. In company with Xavier Scharwenka and Gustav Holländer he gave a number of concerts, and in 1886 was appointed cellist to the German Emperor. He enjoys a high reputation as a solo player, and is inclined to the modern school of compositions, although not deficient in the classics. He has made professional tours through Europe and America, and has met with perhaps his greatest successes in Italy and France. He is the recipient of a number of honors and badges from various foreign dignitaries and societies, and is said to be most generous in giving his services for charitable purposes.

Grund (groont), Friedrich Wilhelm. 1791-1874.

German composer, conductor and teacher of music; born at Hamburg. Was a pupil of his father, and studied with a view to public performance; but his right hand becoming crippled, he turned his attention to other lines of musical effort, and in 1819 was instrumental in establishing the Singing Society of his native place, of which he was director until 1862, also

conducting the Philharmonic concerts from 1828 till the date of his retirement. He assisted Grädener in 1867 to organize the Hamburg Musicians' Union, and was much in demand as a teacher in Hamburg, where he died at the age of eighty-three. He was a prolific composer; his works including a cantata, Die Auferstehung und Himmelfahrt Christi; a mass for eight voices without accompaniment; symphonies; overtures; songs; chamber-music; and two unperformed operas, Mathilde, and Die Burg Falkenstein. His studies for piano were commended by Schumann.

Grützmacher (grüts'-mäkh-ĕr), Friedrich Wilhelm Ludwig. 1832-1903.

Distinguished violoncellist and composer; born at Dessau; was the son of a musician, and showed talent at an early age. At Dessau he studied cello under Drechsler, and theory under F. Schneider, and at sixteen went to Leipsic, where he was fortunate enough to attract the attention of David, and the next year was appointed first cellist and soloist of the Gewandhaus Orchestra, and a teacher in the Conservatory. In 1860 he became chamber-virtuoso to the King of Saxony in Dresden, and afterward made many concert tours, playing in most of the large cities of Northern Europe and appearing a number of times in London. His compositions are chiefly for cello, including concertos, variations, solos, and studies, the last of especial value, being used in the Conservatory of Leipsic; also orchestral and chamber-music; and songs. Besides, he had edited numerous collections of standard works, such as Beethoven's Sonatas for Violoncello and Piano, and revived some works of worth that had been shelved. Among his pupils were several cellists of note, including Brückner, Fitzenhagen, and his younger brother, Leopold Grützmacher, for years first cello of the Court Orchestra at Meiningen, and later at Weimar.

Guadagni (goo-ä-dän'-yē), Gaetano. About 1725-1785.

Italian male contralto; first heard of in Parma, at about twenty-two years of age. The next year he came to London, where Handel noticed his voice, and assigned him parts in the Messiah and Samson. He left London about 1753, singing the next year in Paris, Versailles, and Lisbon, where he sang under Gizziello, and had a narrow escape from the earthquake of 1755. He accompanied Gizziello into retirement after the upheaval, and owed much to the older singer's painstaking instruction and warm interest, as well as to the actor, Garrick, who had previously proved his friend, and from whom he had received many valuable ideas. On leaving Portugal he sang in all the foremost theatres of Italy with great success. He is said to have been a superior actor, handsome and elegant in person, and refined in his style of singing, although his voice was said by critics to be inferior in quality, and to depend more on clever management than intrinsic beauty for the effects produced.

Guadagnini (goo-ä-dän-yē'-nē,) family. Lived about 1690 to 1760.

Italian violin-makers of the Cremona school, who worked for several generations in Italy. The oldest two of this family, probably brothers, were Lorenzo and John Baptist, or Giovanni. They seem to have been pupils of the renowned Stradivarius, and the violins made by Giovanni are said to resemble the genuine Stradivarius violins, both in form and cellence of tone, and to be distinguished from the works of the other members of the family by the rich dark red varnish of the case. Lorenzo's violins were shaped quite differently from those of his brother, being heavier and less graceful, with a duller varnish, but equally valuable and musical in tone. Their instruments within the last few years were said to sell for from two hundred to five hundred dollars. Another John Baptist seems to have been a son of Lorenzo. His violins are shaped after the Stradivarius, of good material, and varnished with a bright scarlet. They are commonly used by orchestra players, but less valuable than the preceding. Joseph, probably his brother, made a heavy violin with brownish yellow varnish. Although succeeding members of the family continued to make violins, it became a trade with them rather than an art, and though they turned out fairly good instruments, the standard of their forefathers was not maintained.

Guarnerius (goo-är-nā-rē-oos), Giuseppe Antonio. 1683-1745. (Called Joseph del Gesù.)

Was one of a celebrated family of violin-makers of Cremona. His uncle, Andreas or Andrea, was a pupil of Nicolo Amati and a fellow workman of Stradivarius; his violins bearing dates from 1650 to 1695. Andrea's sons, Peter and Joseph, and his grandson Peter, all made very good instruments, each one's work having some different individuality; but in the case of Giuseppe the excellence and the originality of his workmanship amounted to genius, which is scarcely surpassed by that of the renowned Stradivarius, of whom it has been stated that Giuseppe was a pupil. The latter's violins, however, are unlike the Stradivarius model, and show the influence of an earlier worker, Gaspar di Saló. The great variety of shape and size in the instruments of Giuseppe Antonio, indicates that he made many experiments in order to obtain the depth of tone, which was his main object, rather than elegance of form; and in this power and richness of tone his instruments excel. The sobriquet del Gesù is given him from the appearance of the letters I. H. S. on his labels. Many of his instruments are marked with a sap stain along the belly, parallel with the finger-board, and these bellies are thought to have been made from one huge piece of pine of especial acoustic value. The best of his violins are attributed to a middle period in his life, and show the most finished workmanship, although different ones were so unlike that their appearance or modeling is in no way a sign of their origin; and those ascribed to his later period are decidedly inferior and may or may not have been his work. So far as known he made no violoncellos. Paganini used one of Giuseppe's instruments, and restored them to favor, whereas prior to his career the softer toned Strads and Amatis had been more widely used by violinists. Martin Roeder states that Joachim was presented with a Guarnerius worth over six thousand dollars, and that Sarasate used one worth fifteen thousand dollars.

Gudehus (goo'-dĕ-hoos), Heinrich. 1845-

Distinguished dramatic tenor; born at Altenhagen, Hanover; was the son

of a schoolmaster in his native village, and began life in the same vocation, later becoming organist at Goslar. His first singing-teacher recognized his talent and sent him to Berlin, where he immediately procured an engagement at the Court Opera under Von Hülsen. After some study under Gustav Engel he made his debut as Nadori in Jessonda, 1871, but after about a year retired for further study under Louise Ress at Dresden. In 1875 he reappeared; from 1880 to 1890 he was a member of the Court Opera at Dresden, and the next season sang in German Opera in New York. On his return to Europe he was engaged as a member of the Court Opera in Berlin, but has since retired. He created the part of Parsifal at the second performance, in Bayreuth, of that renowned opera. On leave of absence in 1882 he sang at Frankfort and Vienna, and in 1884 at Covent Garden as Walther in Die Meistersinger. His interpretation of Wagnerian roles has been particularly successful.

Guénin (gā-năn), Marie Alexandre. 1744-1819.

French violinist and prolific composer; was born at Maubeuge, France. He studied the violin under Capron, and composition under Gossec at Paris. In 1777 he became musical intendant to Prince Condé; in 1778 a member of the Royal Orchestra, and from 1780 to 1800 was solo violinist at the Grand Opéra. His works include fourteen symphonies for a combination of orchestral instruments; also eighteen violin duets, six sonatas for a solo violin and an accompanying violin, six string quartets, one concerto for viola, three cello duets, and three sonatas for clavecin and violin.

Guerrero (gĕr-rā'-rō), Francisco. About 1528-1599.

Noted representative of the early Spanish School of composers; was born at Seville, and after some lessons from his elder brother studied under Morales. About 1546 he was appointed chapelmaster of the Cathedral of Jaen. It is said that he became a singer in the Cathedral at Seville about 1550, where he was finally made chapelmaster, in 1554. In 1558 he made a journey to Jerusalem, an account of which was published after his death, in 1611. He lived to be

eighty-one years of age. His works include Sacræ Cantiones; a Magnificat; a collection, Liber I Missarum, containing nine masses, and many motets. Less important works were some motet collections published in Venice; a book of Masses; the Passion according to St. Matthew, for Palm Sunday, and the Passion according to St. John, for Good Friday. His works are well known in his native country, but are seldom heard elsewhere.

Guglielmi (gool-yĕl'-mē), Pietro. About 1720-1804.

Celebrated dramatic composer; born at Massa-Carrara, Italy; the son and pupil of Joachim Guglielmi, the chapelmaster to the Duke of Modena. He studied later under Durante at the Conservatory of San Loreto, Naples, where his opera, Chichibio, was composed in 1739, and remains in the royal archives at Naples. He made his debut at Turin in 1755 with an opera the name of which is unknown, and thereafter "the principal cities of Italy disputed the privilege of producing his operas." From Venice he went, in 1762, to Dresden and Brunswick, and in 1768 to London. On his return to Italy, after an absence of fifteen years, he found that Cimarosa and Paisiello had superseded him; this aroused him to unwonted exertion, and he so far regained his former prestige as to bring his rivals to terms of agreement. However, he tired of dramatic composition, and in 1793 accepted the post of chapelmaster at the Vatican, and thereafter composed only sacred music, including masses; motets; psalms; hymns; and several oratorios, of which Debora e Sisera was his masterpiece. He also wrote considerable chamber-music for violin, violoncello, and harpsichord. Some of his comic operas are still given in Italy. Altogether he wrote from one to two hundred operas, most of which are forgotten. Those of historical importance include I due Gemelli, La Bella Pescatrice, La Didone, La Pastorella Nobile, Enea e Lavinia, I Viaggiatori, and La Serva innamorata.

Guido d'Arezzo (goo-ē-dō där-rĕd-zō) 990-1050.

Italian theorist, noted as a reformer of musical notation and vocal instruction. Because of the remote period in which he lived, it is difficult to separate fact from tradition, and determine the exact extent of his individual work. He is known as Guido of Arezzo from his supposed birthplace. Reared as a Benedictine monk, he was familiar with music as a part of his religious training. He greatly simplified the musical notation of his day, introducing a four-line staff with lines and spaces, and with the F and C clefs, out of which our modern staff has been gradually developed. Prior to his invention musical notes were represented by the letters of the alphabet, placed upon a single line; by the use of points on several lines, the pitch of a tone could be determined without employing different letters; hence, according to J. W. Moore's Encyclopædia, the term counterpoint. Possibly this gave rise to the supposition that Guido invented counterpoint in the now known sense of the word, which is denied by Grove on other historical evidence. Brown states that he "invented or gave a basis for the science of counterpoint," which latter seems the more rational view. Another improvement made by Guido, an idea not unlike the modern tonic sol-fa system, was that of representing six respective tones of the scale by corresponding syllables in a fixed order that could be applied in any key. These syllables were simply the accented ones of three lines of a Latin hymn to St. John sung in the monasteries, and five of them are used in the modern "Do, re, mi," etc. This method is known technically as solmization. The practical application of these methods in teaching the boys to sing at sight proved their usefulness. In Hawkins' History of the Science and Practice of Music, 1853, it is stated that by the use of Guido's method, "a boy in a few months might learn what no man, though of great ingenuity, could before that attain in several years." His fame traveled fast, and he was summoned to Rome by Pope John XIX., who insisted on learning to sing by Guido's new method.

At some time in his life, Guido was in the monastery of Pomposa, near Ferrara. Some historians say that he was driven hence by the jealousy of the other monks; that he traveled, taught, and finally settled as abbot of a monastery at Avel-

lano, near Arezzo. The account would seem more probable that ascribes his connection with the monastery of Pomposa to an invitation from the abbot to come and teach his method of singing to the monks and choir-boys.

The most important of his theoretical works, the Micrologus, is said to have been written in 1024, about Guido's thirty-fourth year. This treatise, according to Grove, contains no mention of the inventions previously named, and Guido's claim to them rests on the general agreement of the statements of a number of early musical theorists, including Gafori, Glareanus, Galilei, and Zarlino. Copies of this work in manuscript exist in the Vatican Library, in the Bibliothèque Nationale, Paris, and other similar collections in Europe. It describes a method of teaching choristers to sing in tune, and presents rules for the composition and performance of the Plain Chant. The Harmonic or Guidonian Hand, was still another practical method used by this clear-headed monk to simplify the relation of notes to each other, and was nothing more nor less than the use of the human hand as an imaginary diagram from which the position of notes might be quickly recognized by associating each one with a separate joint of a respective finger

*** Guilmant (gēl-mäñ), Felix Alexandra. 1837-**

Eminent French organist and composer; born at Boulogne, March 12, 1837; the son of Jean Baptiste Guilmant, who was for about fifty years organist of the Church of St Nicholas After receiving his early musical education from his father, young Guilmant studied harmony, counterpoint and fugue under G Carulli in his native city, also reading every work on musical theory which he could find. At the age of twelve he began to act as his father's substitute, and practiced at St Nicholas eight or ten hours every day, tiring out several organ blowers. At sixteen he entered on the duties of his first position as organist at the Church of St. Joseph, and two years later a mass of his composition was performed at St. Nicholas. Of this church he was appointed choirmaster in 1857, and the same year became professor of solfeggio in the communal school, and conductor of a musical society, the Orpheonique, shortly after which he was elected a member of the Philharmonic. Some years later he went to the Conservatory of Brussels to study under the celebrated organist, Jacques Lemmens. He remained there for some months, becoming Lemmens' favorite pupil because of his combined genius and energy. It is said that he mastered one of Bach's organ fugues every day while at Brussels. On his return to France his added knowledge and growing reputation brought him into demand to open new organs; those of Arras, St. Sulpice, and Notre Dame were inaugurated by Guilmant, and for the last named occasion he composed his Marche Funèbre et Chant Séraphique. In 1871 he was appointed to the important position of chief organist at La Trinité, Paris. At this time Guilmant was thirty-four years old, and he remained in this position for nearly thirty years, but resigned about the beginning of the present decade. In 1878, during the Paris Exposition, he began the noted series of organ recitals at the Trocadéro, which continued annually for a number of years.

Clarence Eddy, who knew Guilmant well both as a man and a musician, said, in an article published some years ago, "Guilmant is today the most popular organist in France. During the past ten years he has done more than all other French organists together to elevate the standard of organ-music in that country and to make it better understood and better liked He is not only a virtuoso of the first rank but a profound musician and artist of the very highest type" The fact that Guilmant condescends to play nothing trivial or unworthy the dignity of his instrument and is unreservedly opposed to the use of orchestral works arranged for the organ, is evidence that his popularity is the result of a power to cultivate a taste for the best organ-music by virtue of his gifts as an interpreter a composer and an extempore player Not only in his own country has this influence been exerted Guilmant has given many concerts in England, Italy, Russia, and America; his first appearance in the United States being at the Columbian Exposition in 1893, in Chicago, where he represented the French School of organ-playing. He was immediately

offered engagements to play in over twenty towns in the United States and Canada, and before his return to Europe was given a banquet by the New York Manuscript Society, among the guests of which were representative musicians from all over America. In 1897-1898 he again appeared on this side of the Atlantic, and besides numerous concerts in our larger cities played twice with the Thomas Orchestra. His last visit to us was in 1904, when he gave a series of thirty recitals on the mammoth organ in St. Louis at the time of the World's Fair there, also playing twice in Chicago. In 1894, together with d'Indy, Bordes, and de la Tombelle, who was one of his pupils, he organized a musical school, the Schola Cantorum, and in addition to his work as teacher there, has been since 1896 professor of organ in the Paris Conservatory. His playing has been much admired and appreciated. For twenty years or more he made annual and sometimes semi-annual trips to England, where Queen Victoria invited him to give a recital at St. George's Chapel, Windsor; and in Rome, after inaugurating the organ at the Church of St. Louis of France, Pope Leo XIII. bestowed upon him, at a private audience, the order of St. Gregory the Great. In 1893 he was made a Chevalier of the Legion of Honor In 1902 he began a series of organ recitals at the Trocadéro, under the auspices of the Ministry of Fine Arts, these have been of a semi-private nature, only a limited number being admitted.

In his beautiful home at Meudon on the Seine, a suburban village several miles from Paris, is a concert hall of small dimensions, containing a magnificent three-manual organ on which Guilmant gives private concerts, and where his pupils from abroad receive their lessons. Guilmant is also a pianist, and at one time thought seriously of devoting himself to the piano.

As a composer Guilmant works with extreme rapidity, having written some of his greatest sonatas in two or three days. On the other hand, he has published his works slowly, subjecting them to strict examination before giving them to the public. He has retained all copyrights and plates, publishing and cataloging his music himself. His most important works are the organ sonatas, of which the first is considered the most original and masterly. His compositions include The Practical Organist, a collection in twelve parts, of pieces for church and for concert use; four books of organ numbers, based on Christmas carols; eighteen books of organ-pieces in various styles, mostly for concert use; The Liturgical Organist, a series of organ-pieces based on the Gregorian chant; seven books of later works for organ; and eight numbers for organ and orchestra. For the piano he has written a few short pieces and made a dozen arrangements of favorite compositions from his own works for organ; and for the harmonium he has written more than twenty pieces. He has also transcribed numerous works by the old masters, as well as by Saint-Saëns and other modern composers; but only such works as are intrinsically suited to the nature of the organ. His chamber-music comprises about two dozen works for various combinations of instruments, many of these containing the harmonium, an instrument that few musicians of importance have given any attention. His choral and vocal works include choruses for male voices; masses; motets; and cantatas; Balthazar, a lyrical scene; and Christus Vincit, a hymn for chorus, orchestra, harps and organ. Some special works that exhibit Guilmant's versatility in composition are the Marche religieuse; the Fugue in D; First Meditation; Lamentation; and Scherzo Symphonique.

In personal appearance Guilmant has been described thus: "Below the middle height, with bushy, grayish hair and beard and benevolent face, he looks more like an Englishman than a Frenchman." More recent pictures of Guilmant show the hair and beard as it is now, white, and the face showing the traces of additional years, but kindly in its expression as ever. He has one son, a talented artist, and three daughters. Guilmant's standing as the chief representative of the French School of organ-playing, of which he may be said to be the founder, is unquestioned.

Guiraud (gē-rō), Ernest. 1837-1892.

French composer; born in New Orleans; was the son of Jean Baptiste Guiraud, who in 1827 had won the

Grand Prize of Rome, and was an intimate friend of Bizet. Ernest's first opera, Le Roi David, was produced when the young composer was but fifteen, after which he entered the Paris Conservatory, studying piano under Marmontel, harmony under Barbereau, and composition under Halévy He took the second prize for piano in 1857, and first prize the next year, and in 1859 the Grand Prize of Rome with a cantata, Bajazet et le joueur de flûte. From 1860 to 1863 he was in Rome, and on his return his opera, Sylvie, was produced at the Opéra Comique, 1864. The next was En Prison, followed by Le Kobold; Madame Turpulin; Gretna Green, a ballet; and Piccolino. In 1872 he brought out a suite for orchestra at the Concerts Populaires, a work which established his position as one of the leading composers of the French School. In 1876 Guiraud was appointed professor of harmony and accompaniment at the Paris Conservatory, and in 1880 professor of composition. In 1878 he was decorated with the Cross of the Legion of Honor. The last opera of his composition produced during his lifetime, Galante Aventure, Opéra Comique, 1882, was a failure; his Brunhilde, however, was re-edited by Saint-Saëns under the title Frédégonde, and performed at the Grand Opéra in 1895, with some measure of success. Parts of an unpublished opera, Le Feu, were also produced at the Concerts du Châtelet in 1879, where his overture, Arteveld, and several other orchestral works were performed at different times. He also wrote a work on orchestration.

Gumbert (goom'-bĕrt), Ferdinand. 1818-1896.

German tenor, composer, teacher and critic; born in Berlin, where he was a pupil of E. Fischer and Cläpius, and in 1839 was engaged as tenor singer at the Sondershäusen Theatre. The next year he changed to a barytone and sang in the Cologne Theatre until 1842, when, on the advice of Constantin Kreutzer, of whom he had been receiving lessons in composition, he left the stage to devote himself to the work of composer and vocal teacher, in which double capacity he again settled in Berlin. Here he composed about five hundred songs, which brought him extreme popularity, and a number of operettas, produced in Berlin, but secondary in success to his songs. These operettas include Die schöne Schusterin; Die Kunst, geliebt zer werden; Der kleine Ziegenhirt; Bis der Rechte kommt; and Karolina. He also translated into German a number of French and Italian operas and songs. He then entered the field of musical criticism, contributing to various musical periodicals, and published in 1860 a work enitled Musik, Gelesenes und Gesammeltes.

Gung'l (goong'-l), Joseph. 1810-1889.

Popular Hungarian composer of marches and dance-music; was born at Zsambék, Hungary. He began as a school-teacher, but being apt at music, and receiving some lessons from Semann at Buda, he was attracted to a military life and became oboist and later bandmaster in the Austrian army, and toured Germany with his band, performing for the most part his own compositions. In 1843 he gathered together an orchestra or band at Berlin, and traveled with it, visiting America in 1849. On his return he was appointed music-director for the King of Prussia, and in 1858 bandmaster to a regiment of Austrian infantry. From 1864 to 1876 he lived in Munich, and in the latter year removed to Frankfort. With his band he visited almost every large city in Europe. His dance-music rivaled that of Strauss in popularity. After the Hungarian March, his first work, he wrote over three hundred marches and dances. Gung'l is said to have been the pioneer in his particular field, his band being the first to travel for the purpose of giving concerts and to exhibit the heretofore latent possibilities of the military band as a dispenser of pleasure, aside from its place in the army.

Gunn, John. About 1764-about 1824.

Writer and teacher of music; born at Edinburgh; taught violoncello for a time in Cambridge, and about 1790 settled in London, where he taught cello and flute, and published works as follows: Forty Scotch airs arranged as Trios for Flute, Violin and Violoncello; The Theory and Practice of Fingering the Violoncello; and The Art of Playing the German Flute on New Principles. After his return

to Edinburgh he published: An Essay, Theoretical and Practical, on the Application of Harmony, Thorough-Bass, and Modulation to the Violoncello; and An Historical Inquiry Respecting the Performance on the Harp in the Highlands of Scotland. His last work was written at the request of the National Society of Scotland, and is said to have been the most important of his writings. In 1804 he married Miss Anne Young, a well-known pianist, who had just published An Introduction to Music, Illustrated by Musical Games and Apparatus, which has since been republished twice. She was also the inventor of the games and apparatus mentioned in this book.

Gura (goo-rä), Eugen. 1842-1906.

Eminent Bohemian dramatic barytone; born at Pressern, near Saatz. Was intended first for a scientist, and accordingly studied first at the Polytechnic, Vienna; next took up art at the Vienna Academy, and later at a school of painting in Munich. Here he decided to follow a musical career, and, after a course in the Munich Conservatory under Joseph Herger, made his debut as Count Liebenau, in Waffenschmied, and was at once engaged for two years. Other engagements followed; from 1867 to 1870 he sang at Breslau, and from 1870 to 1876 at Leipsic, attaining the reputation of being one of the best barytones in Germany. In 1876 he sang at Bayreuth, and later was engaged at Hamburg, where he sang till 1883, and in 1882 in German opera at London. From 1883 he was engaged at Munich until his retirement from the stage in 1895, after a career of nearly thirty years. He continued, however, to sing in concert, and was known as a fine interpreter of German songs. His impersonation of Hans Sachs in Die Meistersinger was considered a remarkable performance, and he appeared in this role once or twice after his retirement.

Gurlitt (goor'-lĭt), Cornelius. 1820-1901.

German composer; born at Altona; was a pupil of Reinecke, senior, and later of Weyse at Copenhagen. In 1846 he visited Rome; in 1864 became organist of the principal church in his native town. He was appointed Royal

musical director in 1874, and was for a time professor in the Conservatory at Hamburg. During the Schleswig-Holstein campaign he was also musical director of the army. His works include an opera, Scheik Hassan; two operettas; a string quartet; three sonatas for violin; sonata for violoncello; two sonatinas for cello; and songs. He is best known, however, as a composer of numerous piano pieces, suitable for teaching purposes, and widely used by teachers and schools of music.

Gyrowetz (gē'-rō-vĕts), Adelbert. 1763-1850.

Bohemian conductor and prolific composer; born at Budweis, Bohemia, and received some musical instruction from his father, a choirmaster. He studied law, still working at music in the meantime. In a financial strait, he became the private secretary of Count Fünfkirchen, which proved a fortunate move, as his employer was a patron of music, and assisted Gyrowetz to have his compositions produced. On going to Vienna he became acquainted with Mozart, who furthered the performance of his symphonies in that city; and for the ensuing two years he studied under Sala at Naples, composing meanwhile. His style resembled that of Haydn, of whom he was more or less consciously an imitator; and this led to a confusion of authorship, several of his works having been attributed to Haydn. Going to Paris, he proved his right to these, and this gave the necessary touch of distinction to his reputation. His compositions were now in demand by publishers, and on his arrival in London he was engaged by Salomon as composer, simultaneously with his model, Haydn. Here he wrote the opera, Semiramide (or Semiramis), rehearsed for performance in 1792, but destroyed by fire in the building in which it was to have been given. He left London, and on his return to Germany was appointed Secretary of Legation, holding that post in several cities. From 1804 to 1831 he was music-director at the Court Opera in Vienna. His numerous compositions, though popular in their time, were so far neglected during the latter part of his life as to necessitate a benefit concert, for which his friends secured the production of his cantata, Die Dorf-

schule, and thus supplemented his small pension. His most successful work was Der Augenarzt, one of about thirty operas and operettas. He also composed forty ballets; over sixty symphonies; forty sonatas for piano and violin; a dozen nocturnes and other piano music, serenades, overtures, marches and dances; cantatas; songs; choruses; and about sixty string quartets and other chamber-music.

H

*** Haas (häs), Alma (Hollaender). 1847-**

Well-known pianist; born in Ratibor, Silesia. When ten years old she attended Herr Wandelt's music school. Her first public appearance was made when she was fourteen years old, but she soon afterwards went to Berlin to continue her studies. There her instructer was Kullak, from 1862 to 1867. In this latter year she played at a Gewandhaus concert at Leipsic. She made a tour of the principal German cities, and in 1870 played for the season in London. She visited England again in 1871, and in 1872 married Dr. Ernst Haas, professor of Sanskrit at University College, London. Her husband died in 1882, and Mme. Haas again took up her profession, playing with the Heckmann Quartet in England and elsewhere. She took part with Gompertz and Patti at the first of Henschel's London Symphony concerts, in 1886. This year finished a ten-years' position as teacher at Bedford College. She also taught a short time at the Royal College of Music. In 1886 she became the head of the musical department in King's College, London. She has played at the Popular concerts, at Franke's Chamber concerts, with the Elderhorst and other organizations, besides recitals and chamber concerts of her own. Recently she and Mrs. Hutchinson have given recitals for voice and piano. Her playing is admired by musicians, and she excels as an interpreter.

Habeneck (äb-ĕ-nĕk), François Antoine. 1781-1849.

Habeneck, as a boy, received instruction on the violin from his father, who could play almost every musical instrument. Later, he studied under Baillot at the Paris Conservatory. He obtained first prize in 1804, and developed an aptitude as a conductor, which became his real life work. The Empress Josephine was much pleased with his playing and granted him a pension of 1200 francs. He was solo violin at the Opéra, and held the position of leader of orchestra at the Conservatory until 1815. From 1821 to 1824, he was conductor of the Théâtre de l'Opéra, and from 1825 to 1848 he taught a special violin class at the Conservatory, among his pupils being Cuvillon, Alard, Clapisson and Léonard. Habeneck succeeded in doing away with the prejudice against the works of Beethoven, and made his symphonies so popular that the room could not hold the people who came to hear them. He composed for violin, two concertos, three duos, a nocturne, caprices and a polonaise; variations for string quartet and for orchestra; several pieces for Aladin; and a ballet, Le Page inconstant. In 1882 the Cross of the Legion of Honor was bestowed upon him.

Haberbier (hä'-bĕr-bēr), Ernst. 1813-1869.

Distinguished pianist and composer of Études poésies. He was born in Königsberg, where his father was an organist. He received his first instruction from him, going, in 1832, to St. Petersburg. Here he was successful as concert-player and teacher, being appointed Court pianist. In 1850 he began extended tours, playing in London with much success. He perfected a peculiar technicality which had been used by Scarlatti and Bach, that of dividing difficult passages between the two hands. After brilliant concerts in Copenhagen, Kiel and Hamburg, he played in 1852 in Paris, where he was enthusiastically

received. He later appeared in Russia and Germany, and in 1866 settled at Bergen, Norway. He died very suddenly in 1869, while playing at a concert in Bergen.

*** Haberl (hä'-bĕrl), Franz Xaver. 1840-**

Eminent theorist and musical editor; born at Ober Ellenbach, Bavaria, and educated at Passau in the Episcopal training school for boys, where he was ordained priest in 1862. He became chapelmaster at the cathedral and musical director at the school. From 1867 to 1870 he was an organist in Rome, going thence to Ratisbon to be cathedral chapelmaster, where he founded a school for church music. He was a thorough student of Catholic Church music and its history, both past and present, spending much time in its study. He completed a thirty-two volume edition of Palestrina's works, commenced in 1862 by T. de Witt and others, whereby much of the music of that Roman writer was preserved. Pius IX. appointed him Honorary Canon of the Cathedral of Palestrina in 1879. Doctor Haberl has contributed much to musical editions, having edited many himself. He received the honorary degree of Doctor of Theology from the University of Würzburg in 1889. He was a member of the Papal Commission, appointed by Pius IX., for the revision of the official choral books, and is a member of many learned societies, being president of the Cäcilien-Verein of Germany, Austria and Switzerland.

Hackh (häk), Otto Christoph. 1852-

Pianist and composer; born at Stuttgart. He studied in the Conservatory there, under Pruckner and Speidel for piano, and Seifriz for harmony and composition. From 1872 to 1875 he was first assistant teacher to Speidel, and from 1877 to 1878 he toured southern Germany, Tyrol and Switzerland. During 1878 he gave concerts and taught in London. He again toured in 1879, and the next year went to New York, where he remained until 1889 as head of the piano department in the Grand Conservatory. In 1888 he studied under A. de Kontski. After two years of private teaching, and three years spent in Europe, he became a teacher in New York and Brooklyn, where he still remains. Hackh has composed about

two hundred pieces for solo piano, for four hands, and for piano with orchestra. He has written much dance-music and many songs.

*** Haddock, Edgar A. 1859-**

Son of George Haddock, violinist and composer; was born at Leeds, and received his musical instruction from his father. In 1885 he commenced with his brother, George Percy, a series of Musical Evenings, which have become events. In 1898 they established the Leeds Orchestra; later founded the Leeds College of Music, one of the most important musical institutions in northern England. Edgar has written a number of technical studies, compositions and arrangements for the violin. His uncle, Thomas Haddock, was for years principal violoncellist of the Philharmonic Society of Liverpool.

*** Haddock, George. 1824-**

Violinist; born at Killingbeck, near Leeds. He studied violin under Joseph Bywater, at Leeds, in 1846 going to London, where he studied under Vieuxtemps and Molique. He taught and organized concerts at Bradford, then went to Leeds, where he became a very popular teacher. He wrote Popular School for the Violin, and other technical works. His collection of old violins and violoncellos is very fine.

Hadley, Henry K. 1871-

American composer; born in Somerville, Mass., where his father was a teacher of music. He went to Boston, studying harmony there with Stephen A. Emery, counterpoint with G. W. Chadwick and violin with Henry Heindl and Charles N. Allen. Before coming of age he had composed a dramatic overture, a string quartet, a trio and many songs and choruses. In 1894 he went to Vienna to study composition under Mandyczewski. Returning to America, he was appointed instructor of music at St. Paul's School, Garden City, L. I. His concert overture, Hector and Andromache, had already been performed by Damrosch's Orchestra, and, in 1897, his first symphony, Youth and Life, was performed by the New York Philharmonic Society, under the leadership of Anton Seidl. This work is one of the few American symphonies of first rank. Hadley's second

symphony, The Four Seasons, received a prize from the New England Conservatory of Music and the Paderewski Fund, and was played by the New York Philharmonic Society in 1901. His cantata, Lelewala, a legend of Niagara, is not so successful, the subject being too heavy. He has produced over one hundred and fifty excellent songs and piano compositions, orchestral suites, trios, quartets, etc. His setting of Heine's Wenn ich in deine Augen seh; his Sapphire sind die Augen dein; and Der Schmetterling ist in die Rose verliebt, are especially good. One of his most popular songs is I Plucked a Quill from Cupid's Wing.

Hadow, William Henry. 1859-

English composer and teacher; born in Ebrington, Gloucester; educated in Malvern College and Worcester College, Oxford. In 1882 he took the degree of B.A. and in 1885 of M.A. and was appointed lecturer at Worcester College, where he was elected a fellow and tutor in 1888. In 1890 he took the degree of Bachelor of Music, and in the same year lectured on musical form for the professor of music, Sir John Stainer, these lectures becoming a feature of the musical life of Oxford until 1899. At that time Sir John Stainer was succeeded by Sir Hubert Parry, and Hadow was made University Examiner in Litt. Hum. until 1901. His own musical education had begun in 1882, at Darmstadt, continuing under Dr. C. H. Lloyd in 1884 and 1885. The next year he published a cantata, The Soul's Pilgrimage. Among his compositions are: Who are These?, a hymn for solos, chorus, strings and organ; When I was in Trouble, an anthem; string quartet in E flat, played by the Heckmann Quartet at Cologne in 1887; trio for piano and strings in G minor, played at the Musical Artists' Society in London, 1900; violin sonatas in A minor and F, the latter played by L. Strauss and the composer at the Musical Artists' Society in 1892; sonata in B minor for piano and viola; andante and allegro for violin and piano; and two piano sonatas. Most of this music was written for and originally performed by one or other of the Oxford societies for chamber-music. He later published two albums of songs. He is famous for his writings on music and its history, being editor

of the Oxford History of Music, the fifth volume of which (the Viennese Period) he wrote himself. Other literary works are a series of studies in Modern Music; A Primer of Sonata Form; and a small volume on Haydn, under the title of A Croatian Composer.

Haessler (hĕs'-lĕr), Johann Wilhelm. 1747-1822.

Director of music and organist at Erfurt, where he was born. His first musical instruction was given him by his uncle, Kittel, an organist who had been a pupil of Sebastian Bach's. His father wished him to follow his trade of capmaker, but in 1780 he gave up this work and started winter concerts. From 1790 to 1794 he made concert-tours, playing before the royalty of England in 1792. He then located in Moscow, where he spent the remainder of his life. After having published many works in Germany, he began using opus-numbers for the works published after he lived in Moscow, and the number reaches forty-nine. He is best known to modern pianists by a grande gigue in D minor. He also wrote many compositions for the organ and piano and numerous songs.

Häffner (hĕf'-nĕr), Johann Christian Friedrich. 1759-1833.

German organist and composer; born at Oberschönau, in Prussia. Vierling was his first teacher, and, in 1776, he entered Leipsic University, supporting himself as a proofreader. He became the leader of a traveling opera troupe, but, in 1830, was appointed organist in Stockholm and also accompanist at the theatre. The success of his three operas, Elektra, Alcides and Rinaldo, in the style of Gluck, earned for him the position of chapelmaster at the Court Theatre. In 1808 he was made Cathedral or ganist at Upsala, and 1820 musical director of the University. He revised the melodies of the Geijer-Afzelius collection and edited a Svensk Choralbok, containing many choral melodies of the Seventeenth Century and added preludes. He also arranged a collection of old Swedish songs in four parts, but only completed two books before his death.

Hahn (hän), Regnaldo. 1874-

Born at Caracas, in Venezuela; entered the Conservatory in Paris when

eleven years old. Studied solfeggio under Grandjouy, piano under Descombes, harmony under Théodore Dubois and Lavignac and composition under Massenet. In 1888 he published his first composition, and ten years later his first opera appeared, L'Ile de Rêve and his symphonic poem, Nuit d'Amour Bergamesque. His opera, La Carmélite, was given in 1902 at the Opéra Comique, and in 1905 he wrote some elaborate music for the drama Esther, given at the Theatre Sara Bernhardt. He has published many charming songs.

Haitzinger (hī'-tsĭng-ĕr), Anton. 1796-1869.

Tenor opera-singer; born in Wilfersdorf, Lichtenstein, Austria. At fourteen he entered the College of Cornenburg, where he obtained the degree of licentiate; after which he became a professor in Vienna. He studied harmony under Wölkert, and, while studying voice under Mozatti, he decided to become a public singer. Obtaining an engagement at the Theatre "an der Wien," he made a successful debut. He continued his studies under Salieri. For several years he toured through Germany, eventually locating in Carlsruhe, where he had a life appointment at the Court Theatre. He made successful appearances in both Paris and London. In 1850 he retired to Vienna, where he died

*** Hale, Irene (Baumgras).**

American composer; born at Syracuse, New York. Studied piano at the Cincinnati Conservatory of Music, taking the Springer gold medal in 1881. Later studied in Berlin under Moskowski and Oscar Raif. Was married in Berlin, in 1884, to Philip Hale, the distinguished Boston musical critic. Her health was undermined and she was obliged to give up her work. After her marriage she became a resident of Boston, and has produced a number of songs and piano works, the latter under the pseudonym of Victor René. Among her songs are Mystery; Maisie; An Opal Heart; and We'll Go no More A-roving.

*** Hale, Philip. 1854-**

Born in Norwich, Vt. He was remarkable as a child for his musical talent, as a boy playing the organ of

the Unitarian Church, Northampton, Mass. He studied law at Yale, graduating in 1876, and was admitted to the Albany bar in 1880. He also studied music with Dudley Buck, later going to Europe, where he studied organ under Haupt, Faizst, Rheinberger and Guilmant; composition under Rheinberger, Guilmant, Urban and Bargiel; piano with Raif and Scholz. He was married in 1884, at Berlin, to Irene Baumgras, of Washington, the celebrated pianist and composer. Returning to America, he held the following appointments: 1879 to 1882, organist of St. Peter's, Albany, 1887 to 1889, at St. John's, Troy, 1889, of First Religious Society of Roxbury, Mass; and 1887 to 1889, conductor of the Schubert Male Chorus Club. He was musical critic for the Boston Home Journal, Boston Post, Boston Journal, has been, since 1897, editor of the Boston Musical Record; and from 1892 to 1898, Boston correspondent of the Musical Courier, New York. He has given lectures on musical subjects at Columbia University, New York, and in other cities. Hale is known as one of the most forceful and brilliant writers for the American musical press; his articles in the Looker-on, Musical Review, Music Herald, etc., are valuable contributions to musical literature, as well as being interesting for the humor they contain.

Halévy (ä-lā-vē) Jacques François Fromenthal Elie. 1799-1862.

Born in Paris of Jewish parents, whose family name was Lévi. His father was a Bavarian by birth, and was greatly honored by the French Hebrews for his fine character and learning. His mother was born in Lorraine. He was sent to the Conservatory when only ten years old. He studied under Cazot, piano from Lambert, harmony under Berton and composition under Cherubini. Halévy was a hard worker and very ambitious, taking a prize in solfeggio and the second prize in harmony. At seventeen he took the second Grand Prize of Rome for his cantata, Les Dernières moments de Tasse. In 1819 he succeeded in getting the Grand Prize itself for his cantata, Herminie. He then spent four years in Rome. Before going to Rome he set to music the Hebrew text of De Profundis for

the funeral of the Duc de Berri. Upon his return from Italy he tried again and again to gain recognition from the stage. Finally his L'Artisan was accepted and produced, but was received with scarcely any enthusiasm. Later appeared Clari, a three-act opera, his best work up to this time. He was appointed, in 1829, to share Hérold's duties at the Theatre Italien, and the same year produced his Le Dilettante d'Avigon, a parody on Italian opera librettos, which became very popular, especially the Vive, vive l'Italie of the chorus, which was hummed and whistled everywhere.

He strove almost desperately for recognition, but opera after opera gained only partial success. Suddenly, in 1835, La Juive, a grand opera in five acts, was given at the Grand Opéra, and Halévy, like Byron, awoke to find himself famous. Every opera house in Europe was opened to him, and he was hailed with wild enthusiasm. In the same year appeared L'Éclair, a musical comedy for two tenors and two sopranos, without choruses. He never again produced the equal of these two works, though many of his works are meritorious, among his best being La Reine de Chypre, Charles VI. and Les Mousquetaires de la Reine. His music is characterized by a fondness for a soft pianissimo effect, long held, to be regularly and suddenly opposed by a loud crash, but in all his scores his fine genius is manifested. He held an important professorship at the Conservatory. His book of instruction, Leçons de lecture musicale, published in 1857, remains (revised) the accepted textbook for teaching solfeggio in the primary schools of Paris. His daughter married Bizet, one of his pupils, Others among his distinguished pupils were Gounod, Victor Massé and Bazin. In 1854 he was made permanent secretary of the Académie des Beaux Arts. In spite of his genius and the number of works produced by Halévy, he made no lasting impression on the music of the day. Heavy work undermined his strength, and, in 1861, he went to Nice. He did not improve, and died March 17, 1862, and was buried in Paris with much pomp. La Juive was given at the Grand Opéra in honor of his memory, and his bust, modeled by his widow, was crowned on the stage.

Halir (hä'-lēr), Karl. 1859-

A violinist of remarkable ability; born at Hohenelbe, in Bohemia. His father gave him his first lessons and later he studied under Bennewitz at the Prague Conservatory. He studied under Joachim at Berlin for two years, and from 1876 to 1879 he held the position of first violin in Bilse's orchestra. He then went to Königsberg as concertmaster in 1879, holding the same position at Mannheim in 1881 and at Weimar from 1884 to 1894. His first appearance at the Bach Festival at Eisenach in 1884 was a great triumph, and his playing, with Joachim, of the Bach double concerto, was immensely successful. In 1888 he married Theresa Zerbst, a distinguished singer. In 1894 he succeeded De Ahna as leader of the Berlin Court Opera and professor at the High School. He visited the United States in 1896-1897 and, when he returned to Berlin, became a member of the Joachim Quartet. Since 1869 the annual series of concerts given by this quartet has been one of the features of the musical life of Berlin. Halir also leads a quartet of his own, and is well known for his artistic playing. He helped to win favor for the Tschaikowsky Concerto and has introduced a number of violin compositions. He is best known in England as a member of the Joachim Quartet, being very popular there. Halir is one of the best German interpreters of the works of contemporary German composers, ranking second to Joachim. He is much respected as an artist and as a man, and he has reached a high plane in his profession.

Hall, Charles King. 1845-1895.

English composer and organist; born in London. His first position as organist was at St. Paul's, Camden Square, afterwards at St. Luke's, then at Christ Church. He wrote School for the Harmonium and the Harmonium Primer. He composed much church-music, many songs and piano-pieces and operettas. Among these are Foster-brothers; Doubleday's Will; A Tremendous Mystery; The Artful Automaton; Grimstone Grange; The Naturalist, and others.

*** Hall, Henry Walter. 1862-**

An unusually successful choral conductor and trainer of choir-boys; was

born in London, England. After four years' study at the Royal Academy of Music, he came to America in 1883, and became identified with the boy choir movement in this country. He has been organist successively at St. Luke's Church, Germantown, Pa., St. Peter's Church, Albany, N. Y., and St. James' Church, New York, which last position he still holds. He is also organist and choirmaster of the Cathedral of St. John the Divine, where the Musurgia, which he has conducted for the past seven years, has recently been merged in the Cathedral Festival Choir. He founded the Brooklyn Oratorio Society in 1893, and has led this organization in performances of Bach's St. Matthew Passion, Liszt's St. Elizabeth and other oratorios. As a composer, he is represented by a Magnificat and Nunc dimittis in B flat, a service in G; a festival communion; and a Te Deum and Jubilate in C. He wrote Essentials of Choir-Boy Training.

Hall, Marie. 1884-

Born at Newcastle-on-Tyne. She began her career as a harpist, playing in the streets of English towns. Her first instruction was from her father, who wished her to continue with the harp, but she showed a marked preference for violin. She studied under Edward Elgar in Malvern in 1894; Professor Wilhelmj for a short time in London; Max Mossel at the Midland Institute in Birmingham in 1898 and Professor Kruse in 1900. In 1899 she won a scholarship at the Royal Academy of Music, but was too poor to avail herself of it. Through Kubelik's influence she went to Prague to study under Professor Sevcik. Her first appearance was in Prague in 1902, and the next year she played in Vienna and in London, making a great success. In 1906 she was booked for a series of thirty concerts in the United States and Canada. Her technique is wonderful and surpasses anything done yet by a British subject. She possesses a beautiful Stradivarius violin, formerly owned by Viotto, and which has been played upon by Paganini.

Hallé (ăl-lā), Sir Charles. 1819-1895.

Was born at Hagen in Westphalia, though the greater part of his life was spent in England. Not very strong in infancy, he was carefully

guarded by his mother and early influenced by her toward music, she being talented as a singer and pianist. He understood much of the value of notes at three and at five played in public a simple piece written by his father. His progress was so rapid that, at seven, his father received many offers to tour him. He learned to play the flute, violin and the little-used tympani. In subscription concerts, being either at the piano or in the orchestra, he became familiar with a number of classical and sacred works, and so became a thorough musician. He also made much progress on the organ. Composing each year a little piece for his father's birthday, these grew in importance to a concert overture. In 1834 at the age of fifteen, he went to Darmstadt to study with Rinck and Gottfried Weber. He went to Paris in 1836, and spent much of his time with Chopin, Liszt, Thalberg, Berlioz and Cherubini. In 1843 he played at a concert given by Sivori in Hanover Square Rooms, London, but he returned to Paris, and in 1846 began a series of concerts with Alard and Franchomme, at that time the greatest violinist and cellist of France. Here he accidentally met Habeneck and was invited to play Beethoven's E flat Concerto at one of the concerts of the Conservatory, thereby gaining his "artistic baptism of Paris." When Queen Victoria visited Louis Philippe at the Chateau d'Eu, the court invited Hallé to play. In 1848 Hallé sought a quieter sphere in London, shortly afterwards making his headquarters at Manchester. From 1850 he conducted the Gentlemen's concerts there, founded the St. Cecilia Society, and from 1857 onward gave regular concerts with the Manchester Orchestra. In London he was best known as a pianist, appearing at Convent Garden, at the Musical Union, and, in 1852, at the Philharmonic. He had been giving piano recitals at his own home and in 1861 these became public, being given at St. James' Hall. These introduced the literature of the piano in a thoroughly systematic way and gave a feast of the works of great piano composers. He occasionally brought the Manchester Orchestra to London, especially to perform important works of Berlioz; but these series of concerts from 1889 to 1891 were so poorly supported

that he was obliged to give them up. In 1888 Queen Victoria knighted him, and in the same year he married his second wife, Mme. Norman Neruda, the eminent violinist. Together they visited Australia in 1890-1891, and in 1895 they went to South Africa. The coldness displayed by Hallé, when performing in public disappeared in private, and it was then that he showed himself so completely in sympathy with the composer. He ranks high as a conductor and has had a great influence upon musical education, having compiled a Piano School and Musical Library. His death occurred at his home in Greenheys Lane, Manchester, in 1895.

*** Hallén (häl'-lĕn), Andreas. 1846-**

Swedish dramatic composer; born at Gotenburg. He studied under Reinecke at Leipsic, Rheinberger at Munich and Rietz at Dresden. From 1872 to 1878 he directed the concerts of the Musical Union of Gotenburg, returning in 1883 to the same position. He spent most of his time during the interval at Berlin. Thus far he has published Harold der Viking; two Swedish rhapsodies; Vom Pagen und der Königstochter, a song-cycle for solo, chorus and orchestra; Traumkönig und sein Lieb; Das Ahrenfeld, for female chorus, with piano; Vineta, choral rhapsody, with piano; Romance for violin, with orchestra; and German and Swedish songs. His latest opera is Waldemar, 1899. Though Hallén's music is not generally known outside of Sweden and Germany, it is very popular among the Swedish singing socities of the United States.

Haller (häl'-lĕr), Michael. 1840-

Esteemed composer of sacred music. Born at Meusaat (Upper Palatinate), he received his education at the Matten monastery and at the Ratisbon seminary, where he took holy orders in 1864. He had included music in his studies, eventually taking up sacred music with Schrems. He was appointed prefect of the Ratisbon Cathedral Choristers' Institute; succeeded Wasselack, in 1866, as chapelmaster at the Realinstitut, and also became teacher of counterpoint and vocal composition at the school of church music. Among his compositions of sacred music are fourteen masses; motets a 3-8, psalms, litanies, a Te Deum; melodramas, string quartets, etc. He has also been very active as an historical and pedagogic writer.

Hallström (häl'-strām), Ivar. 1826-1901.

Swedish dramatic composer whose fame has become wide-spread. Was born in Stockholm and studied law, holding the position of private librarian to the Crown Prince, now King of Sweden. He gained a prize from the Musical Union at Stockholm in 1860, for The Flowers, an idyl for solos, chorus and orchestra. His first two operas received only slight attention, but in 1874 his Mountain King made a decided success. Equally fortunate were The Bride of the Gnome; The Vikings' Voyage; Nyaga; and the romantic opera, Granada's Daughter.

*** Hambourg, Mark. 1879-**

Eminent pianist; born at Bozutchar, in the province of Vorenez, South Russia. His decided talent developed very early, and his father, who was a professor at the Moscow Conservatory, decided to give him a thorough musical training. His progress was so rapid that at the age of ten he made his first public appearance with the Mocero Philharmonic Society. After this he made a successful tour of Great Britain, and in 1891 at the advice of Richter and Paderewski, went to Vienna, where he studied for three years with Leschetizky, and won the Liszt Scholarship. In 1894 Dr. Richter invited him to play at a Philharmonic concert in Vienna, on which occasion he performed Chopin's Concerto in E minor, and proved himself fully matured in his art. The following year he played at a Philharmonic concert in London and afterward made extensive tours through Europe, and to Australia and South Africa. In 1899 he made his American debut with the Boston Symphony Orchestra, afterward making a successful tour of the United States and Canada. He made a second American tour in 1902. His technique is admirable and he is imaginative and intellectual, bringing to the interpretation of the great masters a rare insight and sympathy to which in large measure his success is due. He is a man of wide culture and in spite of constant travel is deeply interested in many lines of

study, being familiar with the literatures of France, Germany, England and Russia, with printing, sculpture and science. His repertory is extensive, including about twenty concertos and almost six hundred other compositions. He has composed several pieces for piano and violin.

Hamel (ä-měl), Marie Pierre. 1786-1870.

Organ expert; born at Auneuil, Oise, France. He studied music and violin when quite young, but he obtained his knowledge of organ construction alone, when quite a youth restoring the organ of his native village. Later he reconstructed the great organ of Beauvais Cathedral. He was the founder of a Philharmonic Society at Beauvais, one of the first to introduce Beethoven's symphonies in France. He is the author of a history of the organ and biographies of the most distinguished organists, the title of which is Nouveau Manuel complet du facteur d'orgues.

Hamerik, Asger. 1843-

Danish composer; born in Copenhagen; later made his home in America. Determined to study music, though his father, a professor of theology, disapproved, he applied himself with such diligence that at fifteen he produced a cantata which attracted the attention of Gade and Haberbier. He studied under these two and in 1860 under von Bülow at Berlin to perfect himself as a pianist. His inclination, however, was for composition and going to Paris he received instruction in orchestration from Berlioz, who had great confidence in him, even allowing him to take his place as director of his own productions. Partly through Berlioz, he obtained the appointment as a member of the musical jury of the Paris Exhibition. He also received a gold medal for his richly orchestrated Hymne de la Paix. From 1872 to 1898 he was the head of the musical section of the Peabody Institute at Baltimore, where he gave a series of fine symphony concerts. In 1890 he was knighted by the King of Denmark. His works consist chiefly of operas, symphonies and vocal pieces and are characterized by genuine musical humor and original orchestration. Four of his operas are

Tovelille, Hjalmar and Ingeborg, La Vendetta, and Der Reisende. Noted among his productions is a requiem and two choral trilogies, one on Hebrew subjects and one on Christian.

*** Hamlin, George John. 1868-**

One of the most successful of American concert tenors; born at Elgin, Illinois. He studied at private schools in Chicago and finished his classical education at Phillips Academy, Andover, Massachusetts. He made his debut as a concert singer with the Apollo Club under the leadership of Mr. Tomlins, about 1893. He has since sung with the leading musical organizations all over America. From 1904 to 1906 he was in Germany and France, singing in all the musical centers and also in London. His repertory includes all the principal oratorios and cantatas and a carefully chosen list of songs, among them the songs of Richard Strauss, which Mr. Hamlin introduced to the American public. By diligent and conscientious work he has developed himself into a concert-singer of the first rank.

Hammerschmidt (häm'-měr-shmĭt), Andreas. 1611-1675.

Organist and composer, who was born at Brüx, Bohemia. His father moved to Freiberg in 1826. Here Andreas received musical instruction from Stephen Otto. His first known work, a Thanksgiving piece for the victory of the Saxon army at Liegnitz, 1634, was published while he was organist in the service of Count von Bünau at Schloss Weesenstein. In 1635 he became organist of St. Peter's in Freiberg, and in 1639 went to Zittau as organist of St. John's, which position he held until his death. He greatly improved the sacred music of his time in Germany. His compositions show the originality and pureness of style, especially his development and use of the dialogue-form, his works being chiefly anthems for four or more voices. In 1639 appeared two sets of dance-pieces for violin. His Musical Devotions appeared in numerous parts from time to time. Many of his simple chorale-tunes are still used in the Lutheran Church, such as Meinen Jesum lass Ich Nicht; Hosianna David's Sohn; and others. His church and chamber-music was published in 1662.

Handel (hĕnt'-l), George Frederick. 1685-1759.

One of the world's most gifted musicians, who was born at Halle, on the Saale, Lower Saxony, of a family which possessed no musical talent. His father, a surgeon-barber attached to the ducal court of Saxony at Weissenfels, was sixty-three years old when this son was born. His mother was the daughter of a pastor at Geibichenstein, near Halle. The family name, correctly spelled, is Händel, and is always so written by German writers. It has also been spelled Hendeler, Händeler, Hendtler, and in England, Hendel. His father was very proud of him and though he had been content for his other sons to follow humble professions, George was destined to be a doctor of laws. Consequently he discouraged the early signs of an aptitude for music, avoiding the homes where it might be heard and even keeping the boy out of school, lest he might there learn something of it. When he was about seven years old his father had some business at the court of the Duke of Saxe-Weissenfels. Determined to go, though his father forbade, he followed the carriage at a little distance, overtaking it at the first stop, and with tears and entreaties prevailed upon his father to allow him to proceed. The Duke was a great patron of music and one evening, hearing the little fellow at the organ, where he had playfully been placed, he was astonished at his wonderful talent. Calling to him the elder Handel, he expostulated with him, that so much evidence of ability should not receive instruction, and urged the surgeon to encourage such extraordinary genius. Accordingly, upon their return home, George was placed under the organist Zachau, for instruction. The lad made fine progress, studying singing, the organ, clavier, violin and all the other instruments then used in orchestral playing. When about eleven he composed six sonatas for two oboes and bass which show skill and feeling. He was also very diligent on the clavichord. The organ was his favorite instrument, its grandness and majesty appealed to him, and he was great in improvising.

About 1696 he went to Berlin and there met Buononcini, who was later to become his rival in England, and

Father Ariosti, a distinguished master of the clavier, who was delighted with the boy and gave him many good suggestions. After his father's death, in 1697, he continued his studies, even entering the University of Halle in 1702 to study law, thus carrying out his father's wishes. He also held a position as organist. His natural inclination conquered, however, and the next year he went to Hamburg, which at this time was in the height of its musical prosperity. Here he wrote his Passion Oratorio which was composed for Holy Week. It disappeared for a long time but was discovered a few years ago, and published by the German Handel Society in 1860. In Hamburg he made the acquaintance of Mattheson, which acquaintance ripened into friendship which was only broken once, and that by a duel, when a broad metal button on Handel's coat probably saved his life. From different sources he had obtained money enough to save two hundred ducats, besides repaying money he had borrowed from his mother. With his savings he went to Italy and spent most of the next thirteen years in travel. After a few months' visit in Rome, during the opera season, he went to Florence where he produced his first Italian opera, Rodrigo, which won for him immediate popularity. The leading role was sung by the famous Vittoria Tesi and such was her admiration for the composer that she followed him to Venice, appearing in his opera Agrippina. This was his most successful work up to this time and the audience went wild over it. His return to Rome was welcomed by the Arcadia, a society for the promotion of the arts and sciences, composed of men of genius from all over Europe. Handel, being only twenty-three, was too young to become a member. The following months in Rome formed, probably, the happiest period of his life. He was enthusiastically greeted, drawn into the most intellectual and brilliant society in Italy and devoted to perfecting himself in his art. His composition shows much change, while in Italy, from being dry and stiff, to more natural musical expression and the spontaneous, flowing melody, typical of bright sunshine and southern skies. He also learned the Italian secret of effectively writing for the voice.

Returning to Germany, in 1710, he visited his mother, then sixty years old. Reaching Hanover, he was appointed chapelmaster and accepted the position on condition that he be granted a year's leave of absence, in order to visit England. His first work in London was his opera, Rinaldo, composed in two weeks' time and successfully produced at the Haymarket Theatre, appearing night after night for weeks. It was with much reluctance that he returned to Hanover, where, though his salary was large, the field was limited and he longed for London where opportunities and musical people were plentiful.

In 1712 he again obtained leave of absence, "on condition that he engaged to return within a reasonable time." Only as a visitor did he return to his fatherland again. He found favor with Queen Anne by an ode for her birthday in 1713. She commissioned him to furnish a Te Deum to commemorate the Peace of Utrecht. This work made a great impression and he was rewarded for it by a life pension of two hundred pounds. The next year brought the sudden death of Queen Anne and made the Elector of Hanover King of England as George I. Naturally, he did not feel very cordial toward his renegade musician. Handel, however, regained his favor by strategy: On the evening of August 22, 1715, as the royal family descended the Thames from Limehouse to Whitehall, a barge followed them which contained an orchestra of strings and wind-instruments playing the famous water music, composed for the occasion. The King was delighted, and when he learned who the composer was, received him with good grace. Now followed a life of ease and happiness among his friends, the distinguished amateur, M. Andrews, and the Earl of Burlington, as whose guest he met all the men of note at that time. About this time Handel returned with the King to Hanover for a visit and he also went to Halle to see his mother. While in Hanover he composed his one German oratorio, The Passion, set to Brockes' words. Upon his return to London he spent three years as chapelmaster to the Duke of Chandos and composed the twelve Chandos Anthems. He also wrote two Te Deums, his English serenata, Acis and Galatea,

and his first English oratorio, Esther. In 1720 he went to Dresden looking for singers, by the King's orders, for the Royal Academy of Music, for which he had been appointed director. In Dresden he played at court, before Augustus, Elector of Saxony, receiving one hundred ducats for the performance. He just missed seeing Bach, who arrived in Halle just after his departure.

Handel was associated with Ariosti and with his former rival Buononcini as composers for the Royal Academy, but his fourteen operas in eight years drove the Italians from the field. In December his Italian opera opened with Lotario and during the next four years he furnished six operas. Handel's favor at court created much political opposition which hurt this second operatic enterprise. He made a third and last attempt at opera, leasing Covent Garden, but this venture also proved unsuccessful and in 1738 he closed the theatre, broken financially and ailing in health. A stroke of paralysis lamed one of his hands and indications of insanity appeared. He repaired to Aix-la-Chapelle, where the baths, in a few months, restored him to partially good health. Returning he composed, between November 15 and December 25, the opera, Faramondo, and the funeral anthem for the death of Queen Caroline.

In the meantime, Heidegger had formed an opera company and for the sake of money, with the debtor's prison staring at him, Handel wrote six more operas, of which Deidamia was the last. He also reluctantly agreed to a benefit concert though he had always disapproved of that sort of begging. It was a great success. The house was crowded, with five hundred people of distinction upon the stage, and the receipts netted about eight hundred pounds. This was a demonstration but was eclipsed when, a month later, a life-size statue of him by Roubilliac was erected at Vauxhall Gardens, the only instance on record of such an honor being paid an artist during his lifetime. For the Society for Indigent Musicians he performed, in 1739, his Alexander's Feast, in 1740, Acis and Galatea, and the next year a series of minor compositions. His oratorio, Esther, had been produced by Bernard Gates, the director of the boys' chorus at the

Royal chapel, and Handel performed it himself later. Under this new impulse he composed Deborah and Athaliah. The first performance of the former at the Haymarket was given to an empty house, but it was better appreciated when given later. The latter was given at Oxford University Festival and the title of Doctor was conferred upon Handel. It was with great reluctance that he gave up writing operas. He said that "sacred music was best suited to a man descending in the vale of years."

Now approaches the greatest period of Handel's life, for his oratorios not only brought back his fortune but are his most famous compositions, of which Saul commenced a long series. It was performed early in 1739 and was followed by Israel in Egypt. In 1739 he composed the music to Dryden's Ode to St. Cecilia and the next year appeared the music to Milton's L'Allegro and Il Penseroso. His efforts, however, seemed no longer appreciated and he was thinking of leaving England, when he was requested to visit Dublin by the Duke of Devonshire, then Lord Lieutenant of Ireland. He composed the Messiah in the incredibly short period of twenty-one days, and dedicated it to the Irish people. Its performance was given to free those languishing in the debtors' prison. He afterwards said of the Hallelujah Chorus, "I did think I did see all heaven before me, and the Great God himself." His tears fell on the paper as he wrote. Dublin was quite a musical center at this time and Handel was received with enthusiasm and given one ovation after another. The Messiah was given in April, 1842, before a crowded audience. After nine months in Dublin, Handel returned to London, where the news of his success had preceded him. His exquisite music had been gradually cultivating the taste of the English people and now his popularity became boundless. The Messiah was first performed there in March, 1743, and the audience was quite carried away with its beauty and when the Hallelujah Chorus began with its "For the Lord God omnipotent reigneth," they all, the King included, sprang to their feet and remained standing until the chorus ended. This incident originated the custom of standing during this chorus. It was performed annually for years, for the benefit of the Foundling Hospital. His next oratorio, Samson, appeared the same year, and it received almost equal favor. Of later oratorios, Judas Maccabæus alone had equal and lasting success. The oratorios, Semele and Joseph, were also composed in 1743 The next year appeared Belshazzar and Heracles; in 1746, Occasional Oratorios; in 1747, Joshua and Alexander Balus; in 1748, Solomon and Susannah; in 1749, Theodora; in 1750, The Choice of Hercules, and in 1751, Jephthah, the last written wholly with his own hands. Mozart rescored the Messiah, Alexander's Feast, Acis and Galatea, and Ode for St. Cecilia's Day, adding the richer coloring of the modern orchestra. In 1752 Handel was attacked with blindness and an operation was unsuccessful. He did not let his misfortune weigh him down but continued to direct his performances with the aid of his pupil and protégé, John Christian Smith. In 1757 he made the final arrangement of the Italian oratorio, The Triumph of Time and Peace. There is a deep significance at Handel's closing his long career with the same work which stands at its beginning, and its title seems almost to symbolize his own life. His last effort was to assist at a performance of the Messiah on April 6, 1759. He was seized with a deadly faintness and never again left his bed. He died on Saturday, April 14, following Good Friday. He was conscious to the last. One of his friends said: "He died as he lived, a good Christian, with a true sense of his duty to God, and man, and in perfect charity to all the world." He was buried in the south transept of Westminster Abbey, before "a vast concourse of persons of all ranks, not fewer than three thousand in number." He left his score of the Messiah to the Foundling Hospital and his manuscript to his protégé, Smith, who in turn, presented them all to George III. They are now in the Musical Library of Buckingham Palace and consist of thirty-two volumes of operas, twenty-one volumes of oratorios, seven volumes of odes and serenatas, twelve volumes of sacred music, eleven volumes of cantatas and sketches, and five volumes of instrumental music. A smaller collection of original manu-

scripts is in the Fitzwilliam Museum, Cambridge.

Handel never married, his art being all in all to him. He was tall and robust, and his movements somewhat clumsy. His features were animated and dignified. He was very outspoken, sometimes profane, and occasionally his temper got the best of him. He was naturally a wit and had a way of making commonplace matters interesting. His determination was unyielding, he was sincerely devout and had a high sense of honor, and his fidelity to his mother was beautiful. His private charities were munificent and he was generous to all public institutions, his philanthropy being of the kind that was always ready to offer help. He identified himself with the intellectual life of the English and the creations of their most eminent men. His life might be divided into three parts: up to 1720 was preparatory, from that year until 1737 he was devoted to opera, and from then until his death he was occupied with his real life-work, his oratorios. These hold the same place in music that Shakespeare's plays hold in English drama. It is as a vocal and, above all, as a choral writer that Handel is supreme. He developed the resources of the chorus as no one else ever did.

Hänel von Cronenthal (hä'-nĕl fŏn krō'-nĕn-täl), Julia. 1839-

Talented French composer; was born at Graz and educated in Paris. She was a pupil of Stamaty, Franchomme' and Demersemann. She married the Marquis d'Héricourt de Valincourt. She wrote four symphonies; twenty-two sonatas; a string quartet; a Romance dramatique for cello and piano and several piano compositions. Her opera, La Nuit d'épreuve, was performed at the Paris Exposition in 1867 and earned for her a gold medal. This opera is quite remarkable for the arrangement of original Chinese melodies contained in it.

Hanscom, E. W. 1848-

American composer; born at Durham, Maine. His musical education has been obtained in his native state and in London, Berlin and Vienna. His compositions are mostly religious solos and part-songs. He has published a cycle of six excellent songs, besides a beautiful lyric. Among his most popular songs are Go, Rose; In Her Golden Hair; A Lullaby; and two Christmas Songs, with violin obbligato.

Hanslick (häns'-lĭk), Eduard. 1825-1904

Celebrated critic and writer of musical æsthetics whose work, Vom musikalisch-Schönen, published in 1854, has been translated into five languages and in Germany reached its ninth edition. Born in Prague, he studied law and philosophy there and also in Vienna where he took his Doctor's degree in 1849 and was appointed professor of music to the University of Vienna. He was appointed tutor of æsthetics and musical history in 1856; in 1861, professor extraordinary, and in 1870 became a regular professor. He received his first musical training under Tomaschek at Prague. Having become a musical critic at Vienna, he wrote for the Wiener Zeitung in 1849 and afterwards for other musical papers, the Presse, and the Neue Freie Presse. As a member of the musical department of the Exhibitions of Paris, 1867 and 1878 and Vienna, 1873 and 1892, he used all of his influence to assist the musical instrument-makers of Austria. In 1876 he was appointed a member of the Imperial Council. Some time before he received the order of the Iron Crown and the title of K. K. Hofrath was conferred on him in 1886. He gave public lectures on the history of music in Vienna. Between the years 1854 and 1900, Hanslick produced many works and in 1895 he edited Billroth's Wer ist musikalisch, retiring from active life the same year. A conservative in music, he resisted the Liszt-Wagner movement, but was a supporter of Schumann and a strong adherent of Brahms. He died at Baden, near Vienna.

Hanssens (häns-sĕns), Charles Louis. 1802-1871.

Distinguished Belgian composer of modern times, who has produced a large number of works. At the age of ten he entered the National Theatre at Amsterdam as violoncellist, at twenty he became second chapelmaster; two years later holding a like position in Brussels. In 1827 he was appointed professor of harmony in the Royal

School of Music, returning to Holland in 1830 on account of the political events of that year. Four years later he played the cello at the Theatre Ventadour in Paris, afterwards becoming second leader of the orchestra and composer. He was director of the French Opera at The Hague in 1835, again in Paris and Ghent, and in 1848 became leader of the Theatre de la Monnaie, Brussels, where he remained until 1869. He was a member of the Royal Academy of Belgium and belonged to the Order of Léopold. He wrote some operas, many ballets, symphonies, overtures, orchestral fantasias, concertos for cello, for violin, and for piano, two concertos for clarinet, a symphony concertante for the clarinet and violin; masses, and a requiem.

Hardelot (dărd'-lō), Guy d'. (Mrs. Rhodes.)

French composer of songs, of French ancestry and birth, being born at the Château d'Hardelot, about seven miles from Boulogne-sur-Mer. Her childhood was spent in a Norman castle and her youth in Paris and London, studying music. She studied composition with Clarence Lucas, to whom she gives credit for developing individuality. After her marriage she became a resident of London, where she became known by her husband's name (Rhodes), though her compositions were always published under the signature of D'Hardelot. Having met with reverses she was forced to earn a living by teaching. She has three excellent guiding maxims, "Avoid familiar things, choose words so clear that people can see the picture, and be sure that the climax comes at the end." With her first publication, the melancholy and dramatic Sans toi, her reputation was established, and Melba, Pol Plançon and Calvé popularized her songs throughout the world, particularly in the United States and England. She succeeds in combining the elegance and lightness of the French School with the naiveté of the English ballad. The long list of her lyrics, ranging from gayest humor to pathetic sentiment, includes the widely known Mignon; Vos Yeux; Say Yes; Chanson de Ma Vie; La Fermière; Valse des Libellules and many others. Her only attempt at something larger is the operetta, Elle et Lui. She has

composed some acting songs for Calvé, as The Fan. They are great friends, having toured America together, also appearing together before Queen Victoria, at Windsor. Mrs. Rhodes sings herself with perfect diction, her voice being attractive, though light.

Harmston, John William. 1823-1881.

Born in London and studied with Sterndale Bennett. In 1848 he settled in Lübeck as a music teacher. As a composer he wrote piano music, Le jet d'eau, Les Naïades, etc.; also pieces for violin, cello and songs. He died in Lübeck.

*** Harris, William Victor. 1869-**

American musician and composer; born in New York and, when young, was well-known as a boy-soprano. He attended the College of the City of New York, graduating in 1888. Pupil of Charles Blum on the piano from 1879 to 1886; of Wm. Courtney for the voice, 1887 to 1891; of Frederick Schilling in harmony and composition, 1890 to 1892; and of Anton Seidl, conducting, 1895 to 1896. Developing into what he calls the "usual career" of organist, pianist and teacher of the voice, he was organist in various churches in Tuxedo Park, Brooklyn and New York. In 1895 and 1896 he acted as the assistant conductor to Anton Seidl in the Brighton Beach summer concerts. He is most widely known as an accompanist, one of the best in the country. He has acted as conductor and teacher to best known artists in America. His A Night-song is possibly his best work; A Song of Four Seasons is delightful, and Love Within the Lover's Breast is superb. He published more than fifty compositions, mostly songs, many of which are constantly sung in concerts.

Harrison, Samuel. 1760-1812.

Well-known English tenor concert singer; born at Belper, Derbyshire. As a boy he sang soprano solos at the Ancient concerts and at the Society of Sacred Music. His earliest instructor was Burton. George III., hearing him sing at one of Queen Charlotte's musical parties, caused him to be engaged for the Handel Commemoration, 1784, to open the Messiah. This brought him into prominence. He had made his first

appearance at the Three Choirs meeting, in 1781 at Gloucester; from 1786 to 1808 he sang at each of the Hereford meetings; and from 1801 to 1808 was a principal also at Gloucester and Worcester. He was a member of the Catch Club, London, and filled many appointments.

Harrison, William. 1813-1868.

Vocalist and operatic manager; born at Marylebone Parish, London. He studied at the Royal Academy of Music. He appeared as a professional singer at the concerts of the Academy and the Sacred Harmonic Society in 1837. Two years later he went on the stage at Covent Garden and afterwards at Drury Lane, Princess and Haymarket Theatres. In August, 1854, he left, with Miss Louisa Pyne, for the United States. Returning, they, with others, established an English Opera Company which introduced many new operas. Harrison opened Her Majesty's Theatre, in 1864, as sole manager. His first appearance as an actor was as Charles Surface, in School of Scandal. He translated Massé's operetta, Les Noces de Jeannette, and produced it at Covent Garden Theatre in 1860. He died at his residence in Kentish Town and was buried at Kensal Green cemetery.

Harriss, Charles Albert Edwin. 1862-

Organist and composer; born in London. As a boy he was chorister at St. Mark's, Wrexham, where his father was organist. Studied at St. Michael's College, Tenbury. He was assistant organist at St. Giles', Reading, organist at Welshpool, and, in 1881, private organist to the Earl of Powis. Since 1883 he has lived with his father at Montreal, Canada, where he at first was organist at Christ Church Cathedral, then at the Church of St. James the Apostle; the latter has become famous for its excellent music. He has founded a glee and madrigal society. Among his compositions are an opera, Torquil; a cantata, Daniel before the King; many anthems; piano and organ-music and songs.

Hartmann, Emil. 1836-1898.

This talented composer was born in Copenhagen, where he studied with his father and also with his brother-in-law, Gade, a master in the art. He

became an organist in 1861 and ten years later was appointed Court organist. His health failing, he retired in 1873 to Söllerö and devoted most of his time to composition. In 1891 he succeeded Gade as director of the Musical Society of Copenhagen. He is best known in Germany by his overture, Ein nordische Heerfahrt; the symphonic poem, Aus der Ritterzeit, and the symphony in E flat major. He wrote a violin and violoncello concerto; a cantata, Winter and Spring, and much chamber and piano music.

Hartmann, Johann Peter Emilius. 1805-1900.

An eminent Danish composer; born in Copenhagen. He received his first musical instruction from his father, who was an organist. He also studied law, which profession he practised for a time, but his talent as a composer drew him more and more to music and in 1832 he produced his first opera, The Raven. This was followed by The Golden Horns, The Corsairs, and Liden Kirsten. In 1836 he visited Germany to study music and while at Cassel produced, among other things, a symphony, dedicated to Spohr. In 1840 he became director of the Copenhagen Conservatory, and in 1849 was made Royal chapelmaster. The fiftieth anniversary of his musical career was celebrated in 1874 by a grand concert, a Hartmann scholarship was founded, and he received the Dannebrog order. The honorary degree of Doctor of Philosophy, was conferred upon him by the Copenhagen University on its jubilee.

Hartog, Edouard de. 1826-

Dramatic composer; born in Amsterdam. He studied under Mme. Dulcken, Döhler, Hoch and Bartelmann, afterwards in Paris under Elwart and Litolff and from 1849 to 1852 under Heinze and Damcke. He took up his residence in Paris in 1852, where he taught composition, harmony and piano. While here he produced his music to Portia at the Société de Sainte-Cécile. He is a member of the Netherland Society for the Encouragement of Music, and was one of the collaborators of Pougin's Supplément to the Biographie Universelle des Musiciens. He belongs to the orders of the Oaken Crown and of Léopold. His first

comic opera, Le Mariage de Don Lope, was produced in 1865 at the Lyric Theatre, Paris. L'Amour et son Hôte appeared in Brussels in 1873. Some of his other productions are The 43d Psalm, for solos, chorus, and orchestra; La Forêt, for the same; Prologue symphonique to Schiller's Maid of Orleans; mass with orchestra; symphony for full orchestra; two concert overtures (Macbeth and Pompée).

*** Hartvigson (härt'-vĭkh-zōn), Anton. 1845-**

Pianist; born at Aarhus, Jylland, where he received musical instruction from his mother, Tausig, and Edmund Neupert. His first appearance was at Copenhagen, later in England. He settled there in 1882 upon being appointed a professor at the Normal College. In 1893 he returned to Copenhagen, where he taught and lectured. In 1900 he was given the title of professor by the King of Denmark.

Hartvigson, Frits. 1841-

Pianist; born at Grenaae, Jutland, Denmark. Received his first instruction from his mother and later studied under Gade, Gebauer and Anton Rée at Copenhagen. From 1859 to 1861 he studied with von Bülow at Berlin, where he played with great success. After the death of his father in the Prusso-Danish war he took up his residence in London in 1864, where he still lives. During this time he spent two years at St. Petersburg, from 1873 to 1875. He was officially appointed pianist to the Princess of Wales (now Queen Alexandra), and was professor of Music at the Normal College for the Blind at Norwood. In 1888 he was appointed professor at the Royal Academy of Music, and in 1894 became an honorary member of that institution. The King of Denmark knighted him in 1895 in the order of the Dannebrog. In 1905 he became professor at the Royal College of Music.

Hasler (häs'-lĕr), Hans Leo von. 1564-1612.

He received his first instruction from his father. Also studied with Andrea Gabrieli, in Venice, as a fellow student of the great Giovanni Gabrieli. He was the first noted German composer to study music in Italy. From 1585 to 1601 he was organist to Count Octavianus Fugger, at Augsburg. Little is known of his life, though his compositions rank him among the most famous composers of his time. He died of phthisis, while traveling. At Augsburg he composed his famous XXIV. Canzonetti, a four voci, and his Cantiones sacræ de festis præcipuis totius anni 4, 5, 8 et plurium vocum, twenty-eight Latin motets. He wrote many masses, four-part psalms, and songs; five collections of German and Latin secular songs; also many single pieces. The well-known Chorale, Herzlich thut mich verlangen, or Befiehl du deine Wege, so much used by Bach in the Passion, was originally a love-song, Mein G'muth ist mir verwirret in Hasler's Lustgarten deutscher Gesänge.

Hasse (häs'-sĕ), Faustina Bordoni. 1693-1783.

Born in Venice; she became, through her wonderful singing the idol of the Italian people. Of noble birth, she possessed a charming personality and great beauty. Her first instruction was received from Gasparini, of Lucca, and she achieved immediate fame upon her debut in 1716 in Ariodante by C. F. Pallarolo, becoming well-known as The Syren. At Florence in 1722 a gold medal was struck in her honor. While singing at the Court Theatre, Vienna, in 1724, she was heard by Handel, who persuaded her to come to London. She made her debut in 1726 and outrivaled Cuzzoni, a singer who had reigned there supreme for several years. After two seasons in London she returned to Venice, where she was married, in 1729, to Johann Adolph Hasse, a dramatic composer. In 1731 they went to Dresden, where she sang the principal soprano parts of her husband's productions. In 1763 they went to Vienna. In 1775 they retired to Venice, where both died in 1783, Faustina at the age of ninety.

Hasse, Johann Adolph. 1699-1783.

Popular dramatic composer, who was also an excellent tenor and skilled pianist. Born at Bergedorf, near Hamburg; he received his first instruction from his father, who was an organist and schoolmaster. In 1717 he went to Hamburg, where he obtained a position as tenor in the theatre, going thence to Brunswick

to sing. Here his first opera, Antigonus, the only one he ever wrote to a German text, appeared in 1723. Going to Italy the next year he studied first under Porpora, to whom he owed much of his success as a singer. He later studied composition with Alessandro Scarlatti. In 1726 appeared his Sesostrate, which made him popular and brought him the name of "Il caro Sassone" (the beloved Saxon). The next year he went to Venice, where he was made professor of the Scuola degl' Incurabili and where he wrote his renowned Miserere. This work made him the most popular composer of the day and his fine voice and agreeable presence caused him to be much sought after. In 1829 he married the celebrated singer, Faustina Bordoni, and their careers were thereafter bound together. He was appointed chapelmaster and director of the Court Opera in Dresden, where his wife sang the leading soprano parts of his works. Here he found Porpora and his pupil, Regina Mingotti, established as favorites at Court, and the rivalry between them made Hasse leave the city for a time. He and his wife went to Venice, where they scored new success. Returning to Dresden they remained until 1763. On the evening of Frederick the Great's entrance into the city in 1745, Hasse's opera, Arminio, was performed by his command and he highly praised both the work and Faustina's performance. During his stay of nine days he obliged Hasse to attend Court every evening and conduct the music. Most of the manuscript prepared for a complete edition of Hasse's works was destroyed by fire at the siege of 1760, and after the war he and Faustina went to live in Vienna. The last ten years of his life were spent in Venice, where he worked hard, composing several new operas. His facility in composition was wonderful. He wrote more than a hundred operas, besides oratorios, masses, cantatas, psalms, symphonies, sonatas, concertos, and many smaller compositions. He set to music the whole of Metastasio's dramatic works. Though none more popular than he at his time he is almost forgotten now, possibly because his work is somewhat monotonous, being mostly in two parts with the inevitable repetition of the first strain

Hasselbrink (häs'-ĕl-brĭnk), Carlos. 1858-

Was born in Colombia, South America. He began to study violin in Havana when eight years old, and at the age of nine was playing in concerts. In 1875 he went to Paris and entered the Conservatory of that city, and afterwards finished his studies under Henry Leonard. Mr. Hasselbrink came to the United States in 1880, and after traveling as a soloist through this country and Canada was called upon by Dr. Leopold Damrosch in 1884 to take the position of concertmaster with his orchestra at the Symphony Society, Oratorio Society and at the Metropolitan Opera House. After the death of Dr. Damrosch, Mr. Hasselbrink continued as concertmaster with his son, Walter Damrosch, then with Anton Seidl, and also with Max Bruch and Hans von Bülow when they were in New York. In 1889 Mr. Hasselbrink went back to Europe, where he remained for five years, giving concerts in Paris, London, Brussels, and other cities. He returned to New York in 1894, and once more resumed his position as concertmaster at the Metropolitan Opera House and with Anton Seidl, until 1899, when he decided to retire from all solo and orchestra work, since when he has formed his own quartet and is devoting himself entirely to quartet-playing and teaching. Besides his private classes, Mr Hasselbrink is one of the principal violin teachers at the Institute of Musical Arts of New York City.

Hastings, Thomas. 1787-1872.

American musician, composer and editor. He was born at Washington, Conn., and died in New York City. While quite young he removed to Clinton, N. Y. He gained most of his musical knowledge through his own efforts and study. His favorite subject was sacred music, and from 1823 to 1832 he edited a religious paper, The Recorder, in Utica Going to New York he distinguished himself as a musical instructor and composer. He worked to improve church-music, composing simple hymn-tunes and anthems. Among his works are Mother's Hymn Book, History of Forty Choirs, and Dissertation on Musical Taste His writings record much of the development of music in the United States.

Hatton, John Liptrot. 1809-1886.

Born in Liverpool and early showed talent for composition. Though he had some instruction, he may be said to be self-taught. He went to London in 1832, and while conductor of the Drury Lane Theatre produced his first operetta, The Queen of the Thames, in 1844. Going to Vienna the same year he produced there his Pascal Bruno, probably his greatest success. Returning to England he published several songs under the pen-name of Czapek, and these met with much success. He was for some years director of music at the Princess Theatre under Charles Kean, and while there composed much music incidental to plays. He also composed two Cathedral services; eight anthems and a mass; Rose, or Love's Ransom, an opera produced at Covent Garden, 1864, and Robin Hood, a cantata. One of his latest successes was the sacred drama of Hezekiah, produced at the Crystal Palace, 1877. He died at Margate.

*** Hattstaedt (hät'-shtĕt), John James. 1851-**

American pianist; born in Monroe, Mich. He obtained his musical education by private instruction in Boston and in several German cities. His teaching of piano began in 1870, at Detroit; afterwards in St. Louis, 1872 to 1873, and from 1875 to 1886 in the Chicago Musical College The American Conservatory of Music in Chicago was founded by him in 1886, and he is still its president and director. He also conducts a Teachers' Normal Department. He lectures on history of music, æsthetics, pedagogics, etc., writes for musical magazines, and has published a Manual of Musical History.

*** Hauck (howk), Minnie.**

A dramatic mezzosoprano, whose early life was spent in the west. She was born in New York, the authorities differing as to the date. The family moved to New Orleans, where she lived during the War of the Rebellion, but through all the disturbances Minnie learned to play the banjo, to sing plantation songs and to organize theatrical performances among her playmates. She was placed under Signor Errani, of New York, to begin her operatic education, and sang in Mr. Leonard Jones' private theatre, becoming very popular after singing in La Sonnambula at the Academy of Music in 1868. She sang in other American cities and received further instruction from Maurice Strakosch. She appeared in 1867 as Juliet in Gounod's opera, upon its production, and in 1868 made her debut at Covent Garden as Amina, scoring a great success. Under the management of Strakosch she made a tour through Holland and Russia, also singing in Paris. In Vienna, in 1870, she was so well received that she was given a three years' engagement. From 1874 to 1877 she sang in Berlin, and was a great favorite. She next sang in Brussels, returning to America in 1878. Her singing of Carmen caused Mapleson to engage her for Her Majesty's, London, and she sang there on alternate nights with Nilsson. In 1881 she married Baron Ernest von Hesse-Wartegg, an author and correspondent of the Neue Freie Presse, and made three trips around the world with him, being everywhere well received. She later divided her time between England and the United States, appearing at the Crystal Palace and the Philharmonic concerts, in opera, 1887-1888, at Covent Garden and Drury Lane. Her final appearances, 1894-1895, were in the Carl Rosa Opera at Liverpool and at the Ballad concerts, and also in Germany and Italy. Her repertory contained about one hundred parts, Carmen alone sung five hundred times in French, English, German and Italian. She was the recipient of several decorations, such as chamber-singer to the Court of Prussia, officer of the French Academy, the Order of St. Cecilia at Rome, etc. Since the death of her mother in 1896 she sings only occasionally for charitable purposes. She lives with her husband at a villa near Lucerne.

Haupt (howpt), Karl August. 1810-1891.

Organ virtuoso; born in Kuhnau, Silesia. Studied with A. W. Bach, Klein and Dehn in Berlin, was organist there in several churches successively, and in 1849 was appointed to the parish church. In 1854 he was appointed with Donaldson, Cuseley, and Willis to draw up the specifications for a huge organ at the Crystal Palace, London. He succeeded A. W. Bach,

in 1869, as director of the Royal Institute for Church Music, at which he had been for some years teacher of theory and of organ-playing. He received the title of professor, and by virtue of his position, became a member of the senate of the Academy. Haupt was remarkable for his fine extempore variations in the style of J. S. Bach.

Hauptmann (howpt'-män), Moritz. 1792-1868.

Famous theorist and German composer; born at Dresden. His father was the state architect and wished his son to follow his profession, but recognizing the boy's predilection for music he allowed him to include it in his studies. He studied under Scholz for violin, Grosse for harmony and piano, and Morlacchi for composition. When at seventeen his father consented to allow him to devote himself to music he studied under Spohr to perfect himself in the violin and composition. These two formed a life-long friendship. In Dresden, 1812, he entered the Court band as violinist and made concert tours. Soon afterwards he became a teacher in the home of Prince Repuin, Russian Governor of Dresden, and in 1815 went with him to Russia. When he returned to Germany, 1822, he became violinist in Spohr's band at Cassel. In 1842 Mendelssohn, who had become his friend, obtained for him the post of cantor at the Church of St. Thomas at Leipsic. The next year he became chief master of theory at the Conservatory which Mendelssohn had newly established. Hauptmann is recognized as the chief theorist of his age and his most noted work is Nature of Harmony and Metre, published in 1853. His works are not numerous, but are characterized by careful study, imagination, and a sense of humor. He wrote sonatas for piano and violin, and duos for two violins. While in early life he wrote chiefly instrumental music he later wrote exclusively for the voice. He composed an opera, Mathilde, 1826, which was popular in Cassel.

Hauptner (howpt'-nĕr), Thuiskon. 1825-1889.

German composer; born in Berlin. He was a student at the Berlin Royal Academy, and in 1850 became chapelmaster at the Vorstädtisches Theatre,

and in 1852 of the Königsstädtisches Theatre. During this time he wrote many vaudevilles, operettas, farces, etc. He went to Paris in 1854, remaining there for four years studying a method of singing at the Conservatory. Returning to Berlin, he published a Deutsche Gesangschule in 1861, two years later becoming a teacher of singing in the Basle School of Music. For some years he directed the Singakademie at Potsdam. He died in Berlin.

***Hausegger (hows'-ĕg-gĕr), Siegmund. 1872-**

[A request for biographical material brought the following sketch from Mr. Hausegger, which is so interesting that it is inserted verbatim.]

I was born on August 16, 1872, at Graz in Styria, that lovely province of Austria, which has sent forth such renowned artists as Amalia Materna, Scaria, Busoni, and above all the great and unfortunate composer, Hugo Wolf, so that to be born there would almost seem a good omen for a young musician. My father, Dr. Friedrich von Hausegger, a solicitor, was musically highly gifted, and from his earliest youth had the ardent wish to devote himself entirely to this art, but instead he was obliged to take up a more lucrative profession. However, every spare hour he devoted to music, more especially to scientific studies as to the origin and innermost soul of music. He made himself known by several works on æsthetics, Die Musik als Ausdruck Das Jenseits des Künstlers, and others, and is regarded in Germany as one of the founders of the modern school of musical æsthetics, which is based upon the theories of Wagner and Schopenhauer. But although specially attracted by the scientific side of music, it never became to him a soulless object only to be dissected; the artist in him was equal to the scholar and so he was ever ready to receive new impressions, new rules from new geniuses. It was his special pride that he was one of the first in Austria to recognize the greatness of Richard Wagner and to exert himself to the utmost in propagating his music and his ideas.

It is easy to understand what such a father has been to me; nature could not have given me a more precious gift. He very soon discovered the signs of musical talent in me, and

after having received the first rudiments from my mother my education was entirely under the guidance of my father. Very soon I began to improvise and every new reading-book that we got at school was set into music the same day. Of course all my relations, uncles and aunts, were much impressed by such performances, and my mother often told me afterwards how unhappy she had been because my father would never allow me to appear in public as another little boy of my age, Ferruccio Busoni, did at the same time, as her motherly pride desired for me the same honors as he received.

At the age of nineteen I composed my first serious composition (preceded only by a series of overtures to blood-stained tragedies which I wrote myself), a mass for chorus, solos, orchestra and organ, at the request of the rector of the college, who wished to have it performed by his pupils at a festival in honor of the Emperor's birthday. Unfortunately it proved too difficult for the boys to execute. Great was my disappointment; so that my good father, to help and to encourage me, helped me to a performance of the work, which I had to conduct myself. It took place before an invited audience, and this first debut as conductor and composer was a great success.

At eighteen I began my studies in the history of art, literature, philosophy and history at the University; but they were often somewhat neglected, as I continued to work at the composition of my first opera, Helfrid, which was performed in 1890 at the Landestheatre in Graz. The succeeding years were rich in musical work, songs, chamber-music, sonatas, a symphony, and lastly a new fantastic comic opera, Zinnober. Beside this I was an active member of the Graz Wagner Society, which my father, with some kindred spirits, had founded. As preparation for the festivals at Bayreuth he arranged a complete performance of the Nibelungen Ring in the form of concerts. During 1895-1896 I was conductor at the opera in Graz, and these years were to me an excellent school, especially as I had to bring out all novelties in a very short time. The year 1898 brought me the first great success outside of my native town, when Richard Strauss had my opera,

Zinnober, performed at the Royal Opera in Munich. Of all modern German artists, Strauss was the first who actively interested himself in me and my work, and ever since he has done his utmost to forward me in my career by his active friendship. The performance at Munich was an excellent one and brought me full honor, both from the public and the critics. The impressions of Munich altogether were pleasant, as it is an ideal city for artists, and I was therefore greatly delighted when soon after I received an invitation to conduct one of the Kaim concerts and to perform on that occasion my first symphony poem, Dionysiche Fantasie. Following the splendid reception I received the engagement from Dr. Kaim as colleague of Weingartner, in conducting his orchestra. I was to enter my new appointment in the autumn of 1899, and the intervening months were occupied in finishing a new symphonic poem, the composition of which had been cruelly interrupted by the death of my father, in February, 1899. The origin of this work is closely connected with the political events of that year, when the Teutonic population in Austria was oppressed by the Slav party and rose in furious rebellion against the Badènyi ministry; Graz being one of the most Teutonic towns in Austria, the excitement rose high and a revolution seemed to be inevitable. From the windows of my home I saw the infuriated populace storming the police offices, the mounted and armed soldiers charging the hurling crowds, the erection of barricades, and I felt the misery of my people as my own. Then it was that my thoughts turned constantly to the wonderful German legend of the old Emperor Barbarossa, who slumbers in the depths of a huge mountain (some say, the majestic Untersberg near Salzburg), awaiting the day of greatest need to arise and save his people; when the rocks will burst with thunderous sound and the Emperor surrounded by his knights will appear in his great array. The composition of the symphony entitled Barbarossa was begun in 1898 and finished before I left for Munich in 1899. It is divided into three parts, the misery of the people, the enchanted mountain, the awakening; nevertheless it is easy to recognize the old form of the symphony

suited to a poetic idea. The first part is allegro, the second begins with a scherzo, followed by an adagio, and ends with a repetition of the scherzo.

I spent the following three years at Munich, conducting the Volkssymphonie-Konzerte (popular symphony concerts), which soon became so well patronized that their number was to be doubled, and the Modern Evenings at which I brought out a quantity of new work. Besides this I undertook many tours, partly with the orchestra, partly to fulfil invitations to conduct my own work. "Barbarossa" was performed for the first time in Berlin and met with such general appreciation and lively enthusiasm that it soon made the round of the concerts all over Germany and several American towns, and has subsequently become the most popular of my works.

In 1902 I married Hertha Ritter, daughter of Alexander Ritter, the composer and intimate friend of Richard Strauss, and niece of Richard Wagner's, and some months after I entered upon my new duties in the position of conductor of the Museumskonzerte in Frankfort-on-the-Main, one of the finest and most important orchestras and concert unions in Germany. With it I performed for the first time my latest symphonic poem, Wieland der Schmied (after the plot sketched by R. Wagner), at the Musical Festival which, in 1904, was held at Frankfort. During six months of the year my duties as conductor kept me at Frankfort, but the whole summer is spent at my country house in Obergrainau near Garmisch in the Bavarian Highland, where nature in all her grandness and purity helps to restore the mind and body after the winter's work and fatigue. I left Frankfort in 1906 in order to have entirely free time for composition, which I consider to be my principal avocation.

A LIST OF MY PUBLISHED WORKS.

1. Zinnober, romantic-comic opera in three acts.
2. Dionysische Fantasie, symphonic poem.
3. Barbarossa, a symphonic poem.
4. Wieland der Schmied, a symphonic poem.
5. Thirty-two Songs.
6. Two choruses for male voices with accompaniment of orchestra.

7. Totenmarsch, chorus for male voices with orchestral accompaniment.
8. Two choruses for male and female voices—(a) Stimme des Abends. (b) Schnitterlied.
9. Two Songs for tenor with orchestral accompaniment — (a) Schwüle. (b) O wär es doch.
10. Three "Hymnen an die Nacht," for barytone and orchestra accompaniment.
11. Seven Songs (Lieder der Liebe), for tenor and orchestral accompaniment.
12. Three Songs for a medium voice.

Hauser (how'-zĕr), Miska, 1822-1887.

Hauser, a famous Hungarian violinist and composer, was born in Presburg. The greater part of his musical education he received at Vienna. Böhm, Mayseder, Kreutzer and Sechter were at different times his instructors. While still a lad he toured through the world; in 1840 through Germany, Sweden, Norway and Russia; in 1850 London, California and South America; and was in Australia from 1853 to 1858. In Italy, in 1860, he was fêted by King Victor; and in Turkey he was especially triumphant. Hauser appeared in public for the last time in Cologne in 1874, and died in 1887 in Vienna. His composition, Song without words, for violin, and some Hungarian rhapsodies are his most important works. He wrote, in the form of letters for a Vienna paper, an account of his tour in America, which he called The Wanderings of a Virtuoso.

Hausmann (hows-män), Robert. 1852-

Distinguished violoncellist; born at Rottleberode in the Harz Mountains; began his studies at the age of eight in the Brunswick Gymnasium. He was a pupil of Theodore Müller, leader of the famous Müller Quartet. When the Hochschule for music was opened in 1869 he became a pupil of Wilhelm Müller, under Joachim's guidance. He was desirous of studying with Piatti, and finally, through Joachim, secured an introduction and became Piatti's pupil, both in London and Italy. From 1872 to 1876 Hausmann was cellist in the Hochberg Quartet in Dresden, was then appointed professor of the violoncello at the Hochschule, and when Müller resigned, Hausmann filled his posi-

tion at the head of the school. In 1879 he became cellist of Joachim's well-known quartet. Hausmann is one of the musicians connected with the development of music during the latter part of the Nineteenth Century and is distinguished as an accomplished artist, possessing great command over the technique of his instrument, and an unusually powerful tone. He has become well known in London for his rendering of some of Brahms' later compositions.

Havergal, Rev. William Henry. 1793-1870.

English composer of sacred music. Havergal was born at High Wycombe, Buckinghamshire, educated at Merchant Taylor's School and St. Edmund Hall, Oxford. Graduated from Oxford of B.A. in 1815 and M.A. in 1819. He was made rector of Astley in 1829. As the result of an accident, which disabled him for the duties of rector, he devoted himself to music. In 1845 he again assumed his ministerial position, becoming rector of St. Nicholas, Worcester, and was also presented to an Honorary Canonry in the Cathedral. From 1860 to 1868 he was rector of Shareshill, near Wolverhampton. Rev. Havergal's first publication was a setting of Heber's hymn, From Greenland's Icy Mountains, as an anthem. Other published compositions are an Evening Service in E; one hundred antiphonal chants; an Evening Service in A, which brought him the Gresham Prize Medal in 1837; a reprint of Ravenscroft's Psalter; the Old Church Psalmody; an excellent History of the Old Hundredth Tune; and a Hundred Psalm and Hymn Tunes, his own compositions. Havergal also wrote many anthems, songs and rounds published separately; hymns, sacred songs and carols for the periodical called Our Own Fireside; his Worcester chant; song, Summer Tide is Coming, and the psalm Evan are perhaps best known of his single compositions. His daughter, Miss Frances Ridley Havergal, a popular writer of religious poems, edited her father's works.

Hawkins, Sir John. 1719-1789.

Hawkins was born in London. By profession he was a lawyer, but devoted his leisure time to the study of literature and music. He was never

anything more than an amateur musician, but served the musical world by the publication of his well-known History of Music, the fruit of sixteen years' work. In 1776 he published this in five volumes. In 1853 it was reprinted in two volumes. It is of value because of its marvelous accuracy, though its style is heavy and it is not well arranged. Sir John Hawkins was one of the founders of the Madrigal Society, 1741, a frequent contributor to the Gentleman's Magazine, author of words for six cantatas which were set to music by Stanley. In 1740 he became a member of the Academy of Ancient Music, and in 1749, upon Samuel Johnson's invitation, a member of the Thursday Evening Club in Ivy Lane.

Hawley, Charles B. 1858-

Hawley is one of the best known American musicians. He was born in Brookfield, Conn., Feb. 14, 1858. Both parents were skilled musicians and gave their son an early musical education. When but a lad he was playing a church organ, and was conductor of musical affairs in the Cheshire Military Academy, from which school he graduated. In 1875 Hawley went to New York for study. His teachers in voice were George James Webb, Rivarde and Foederlein, and in composition Dudley Buck, Mosenthal and Rutenber. He was appointed bass soloist in Calvary Episcopal Church, New York, in 1876, and then became assistant organist at St. Thomas' Episcopal Church, and in 1883 he was appointed organist at the Broadway Tabernacle. For many years he has been director of the ummer music at St. James' Chapel in Elberon. Mr. Hawley is a successful teacher of voice, and a member of the Mendelssohn Glee Club and the Mendelssohn Quartet Club. With his duties as organist, teacher, soloist, and club-member, he has had but little time to devote to composition, but has proven himself to be a composer of much merit. His songs have become deservedly popular in America and elsewhere. Among them are The Ring; Because I Love You, Dear; My Little Love; An Echo; Spring's Awakening; Where Love Doth Build His Nest; Oh, Haste Thee, Sweet; Were I a Star; My Luve's Like a Red, Red Rose; Lady Mine; Ah, 'Tis a Dream; They Kissed, I Saw Them

Do It, the last being a vocal scherzo for men's voices. Hawley has also composed considerable church-music, one work of much merit being Trisagion and Sanctus. His compositions are of rare excellence, as a little study will convince any musician While seemingly so unstudied, so spontaneous a pouring forth of emotion in melody, there is always a beautiful blending of voice and accompaniment, and show throughout the work of a keen intellect.

Haydn (hīd'-'n), Franz Joseph. 1732-1809.

The Teutons for many years claimed Joseph Haydn as one of their geniuses, but Dr. Kuhac, after much research, wrote, in 1880, a pamphlet proving to the satisfaction of most biographers that Haydn was by birth a Croatian. Trstnk was originally the name of the village where he was born, March 31, 1732. It is situated near the Leitha River, which forms the boundary between lower Austria and Hungary. The name Hajden is of common occurrence throughout Croatia and was undoubtedly the original form of Haydn, which name is known to have passed through several changes in spelling. This confirms the belief that on his father's side he belonged to the Slavonic race. His mother, a native of Rohrau, was the daughter of Koller. Koller was undoubtedly a variant of the Croatian Kolar, meaning wheelwright.

Mathias Haydn was a master wheelwright and the parish sexton of Rohrau. He married Maria Koller, the daughter of a market inspector and cook in the house of Count Harrach. To them were born twelve children, three of whom became musicians; Johann Evangelist, a singer of no great merit; Johann Michael, famous as a composer of church-music and as an organist, and Franz Joseph, who was their second child. They were a simple people, hard-working, full of religious faith and piety, which they early instilled in their children. This religious influence followed Haydn all through his life and was a part of his music. Joseph Haydn, or as he was in the Austrian tongue familiarly called Sepperl Haydn, possessed a sweet soprano voice, and when Johann Mathias Frankh, a relative, came to the Haydn home on a visit he at

once recognized the boy's talent and offered to take him to Hainburg, where he was a schoolmaster and musician, and to educate the boy. He was but six years old, but already his mother had set her heart upon making of him a priest. His father's and Frankh's persuasions, however, overcame her objections, and the lad left his home for Hainburg. When he was eight years old, Reutter, precentor of St. Stephen's Cathedral Vienna, was in Hainburg searching for boy singers. Frankh induced him to hear Haydn and he was so pleased with the ability that the lad showed, for Haydn had learned all Frankh was capable of teaching him, that he at once offered to take him to Vienna. The school which he entered in Vienna, 1740, was supported by the city, which paid for board, lodging and clothes of the six scholars. The remainder of the household consisted of a cantor, a subcantor, and two ushers. The instruction was, as in Hainburg, in Latin, reading, writing and arithmetic, in addition to music. Haydn studied singing, violin and clavier-playing. Reutter had no intention of helping his pupils to an understanding of the theory of music or of composition; he simply gave them such instruction as was necessary to make their singing in the Cathedral reflect credit upon himself. However, Haydn was determined to learn and he made good use of every book he could find on the theory of music. Music had become his passion, it was his work and his recreation. He even composed a mass while in school, but Reutter laughed at his work and in no way encouraged him.

In November, 1749, Haydn found himself on the streets, with no home to turn to, no money and only the shabbiest of clothes. Spangler, a tenor of St. Michael's Cathedral choir, found the boy, took him home and shared his attic with him. By playing in the street, and in fact putting his music to use whenever and wherever he could, and by finding a friend who loaned him a small sum of money, he was soon enabled, in 1750, to rent his own attic. His choice of homes, the old Michaeler-Haus in the Kohlmarket, proved a fortunate one, for one lodger in it was Metastasio, the poet, from whom he obtained his first patronage in

Vienna, and the lower floor was the town residence of Prince Paul Esterhazy, who twelve years later appointed Haydn to his office at Eisenstadt. There was in the Michaeler-Haus a publisher who loaned Haydn music, which he was too poor to buy, compositions of Werner and Bonno and Wagenseil and, above all, the Frederick and Würtemberg volume of C. P. E. Bach. These Haydn read and re-read, copied and analyzed. In 1753, through Metastasio, he was introduced to the famous singing-master, Porpora, whose constant companion Haydn became. All through Haydn's life his one object was to become a really great musician, and no duty or act which could lead to this result was overlooked. His first mass appeared in 1751; during the same year he wrote instrumental music for a serenade, many graceful minuets for pleasure gardens in Vienna, and his first opera.

In 1755 came the first great opportunity of his career. Karl Joseph Edler von Fürnberg invited Haydn to his country house at Weinzirl, near Melk. He found the usual country-house orchestra, consisting of a few strings, a couple of horns and oboes. He saw his opportunity, made use of the principles gained by his study of Bach and applied them to the needs of a miniature orchestra. Here he produced his quartets which are printed in the Paris and London editions. After his year with von Fürnberg he spent some time in Vienna teaching and composing principally for Countess Thun, an enthusiastic amateur musician, who had earlier been attracted by one of his sonatas. She sent for him and engaged him to give her harpsichord and singing lessons. Through Countess Thun and Fürnberg he was introduced to Count Ferdinand Maximilian Morzin, a very wealthy Bohemian nobleman and a lover of music. He appointed Haydn his music-director and composer in 1757. He went to Morzin's home at Lukavec, near Pilsen, where he found a very fair orchestra. This was an important stage of his life. He found opportunity of experimenting in orchestral work. Here he wrote the symphony in D which reflects Bach but at the same time foreshadows the future style of the composer, and was the forerunner of one hundred and twenty-five symphonies. He also

at this period composed other concerted works, among them divertimenti.

Prince Paul Esterhazy, after hearing some of Haydn's compositions, invited him to Eisenstadt after Morzin was obliged to disband his orchestra. The contract between Esterhazy and Haydn is still in existence. He went to Eisenstadt in 1761 as second musical director to the great princely family of Esterhazy, one of the most wealthy and influential of the noble families of Hungary. Prince Paul died after Haydn's residence in the family of one year, and Prince Nicholas succeeded him. The demands upon Haydn were severe, but in return he had many advantages. He came in contact with many clever people who were either social or professional guests of Esterhazy. He had a good orchestra at his command, for which he was obliged to compose incessantly. This incited him to close study, and it was during the thirty years with the Esterhazys that he produced many of his masterpieces of chamber and orchestral music.

From 1761 to 1776 Haydn lived at Eisenstadt as second director, and then upon the death of Werner became head director at Eisenstadt, and remained until 1786. While a resident there many honors were conferred upon him. In 1780 the Philharmonic Society of Modena elected him a member; in 1784 Prince Henry of Prussia sent him a gold medal and his portrait in return for six quartets which Haydn had dedicated to him. King Frederick William II. gave him, in 1787, a diamond ring in recognition of his merit as a composer. In 1785 he was commissioned by the chapter of the Cathedral of Cadiz to write music appropriate for Good Friday. The result was The Seven Words of Jesus on the Cross, sometimes called The Passion, a work Haydn declared to be one of his most successful efforts. It was at first composed as an instrumental work, and as such was produced in London by Haydn as a Passione instrumentale. He afterwards introduced solos and choruses. In 1797 it was given at Eisenstadt and four years later published in the new form with a preface by the composer.

In 1790 Prince Anton Esterhazy, who succeeded Prince Nicholas, dismissed his entire corps of musicians,

but Prince Nicholas had left Haydn an annual pension upon the condition that he retain the title of chapelmaster to the Esterhazys. Salomon, a violinist and conductor, persuaded Haydn to go to London. He was now nearly sixty years old and had never traveled so far from his home. He was received most enthusiastically in London. He was the object of the most flattering attentions from every one, musicians and music-lovers, great ladies and noble families, and was the guest of the Prince of Wales. He was honored by the degree of Doctor of Music from Oxford University. His compositions, which he was under contract to produce, were waited for impatiently and greeted always with great applause. He left London in 1792 and all Vienna welcomed him home with wild enthusiasm. While in Vienna at this time Haydn paid a visit to his native village, Rohrau, to be present at the inauguration of a monument erected in his honor by Count Harrach, in whose household Haydn's mother had served. It was in 1794 he made his second London visit and met with even greater distinction than before. Haydn, who started life as the son of a poor peasant, who for years had struggled against poverty and had won, was now a rich man and could devote himself to his great works, being at the bidding of no master. In 1797, inspired by national hymns of other countries, he wrote the celebrated song, God Preserve the Emperor, which was afterwards adopted by the Austrians as their national hymn. In 1799, March 19, appeared The Creation, and his last great masterpiece, The Seasons, April 24, 1801, when Haydn had reached the age of sixty-nine years.

During his later years Haydn was made an honorary member of many institutions; of The Academy of Arts and Sciences at Stockholm, of the Philharmonic Society at Laybach, of the Academy of Arts at Amsterdam, and was presented with gold medals by musicians who performed The Creation at the Opéra in Paris, and the professors of the Concert des Amateurs, Paris. Haydn was married in 1760 to Anna Maria Keller. It was a most deplorable marriage and the indifference and petty malignity which she showed for him and his art, her bad temper and shrew-like nature, finally

made his life with her intolerable and he left her after a few years, though he always supported her. She died in 1800. In 1803 he made his final appearance as conductor and in 1808 was seen in public for the last time. The occasion was a performance of The Creation at the University of Vienna. All of the great artists of Vienna, among them Beethoven and Hummel, were present, and princes, nobles and the first ladies of the land. Prince Esterhazy sent his carriage for him and as he was being carried into the hall in an armchair the whole audience rose to their feet in testimony of their esteem. When, in the concert, the magnificent passage, "And There Was Light," was reached, Haydn exclaimed, "Not I, but a Power from above created that." Before the performance was over Haydn had to be taken from the hall, and as he was carried out many crowded around to take what they felt to be a last farewell, Beethoven fervently kissed his hand and forehead. When he reached the doorway he asked his bearers to pause, and, turning toward the orchestra, he lifted his hand as though in the act of blessing. On May 26 he was carried to his piano and played over, three times, his Emperor's Hymn with great emotion. He died on May 31, 1809. As soon as his death was known services were held in all the principal cities of Europe He was buried in a small churchyard just outside of the city of Vienna, but in 1820 his remains were exhumed by command of Prince Esterhazy and reinterred in the upper parish church at Eisenstadt.

A review of the life of Joseph Haydn would hardly be complete without mention of the great friendship which existed between him and Mozart. Mozart dedicated his six great string quartets to Haydn, who said to Leopold Mozart, "I declare to you upon my honor that your son is the greatest composer living." He would believe nothing ill of his friend, for, in his own words, he "loved the man so dearly." Beethoven's relation to Haydn was not so happly a one, though he admired and esteemed the elder composer. Dies, Haydn's biographer, says in describing him, "Below middle height, legs too short for his body, a defect made more noticeable by his attire, a fashion he refused to change; features regular; expression

spirited, at the same time temperate, amiable and winning; face stern when in repose, smiling and cheerful when he conversed. I never heard him laugh. In build firm, but lacking muscle." We know that he was fastidious about his dress; that he appeared at Esterhazy clad in a light blue and silver uniform, knee breeches, white stockings and white neckcloth, and that he always wore a wig from his earliest years, "for the sake of cleanliness," he said. He was often playfully called The Moor, as he was very dark. He had a large aquiline nose, and was heavily pitted with smallpox. In his own opinion he was ugly and he tried to make himself attractive by his neat attire and his manners.

Nowhere among his many biographies do we find anything disparaging concerning Haydn as a man. He was an affectionate and devoted son, supporting his parents, caring for relations and friends as soon as he was able, making good a loss Michael Haydn suffered in 1801 when the French pillaged Salzburg; a staunch friend, remembering in his will all those who had in any way succored him. His religion was a strong influence in his life; he possessed great faith in the goodness and greatness of an omnipotent and omnipresent Creator. His was a cheerful, joyous religion, whose creed seemed to be to do justice and kindness, and to give to mankind the best expression of the Divine in man. He said when he was composing The Creation, "I never was so devout as then. Daily I prayed for strength to express myself in accordance with His will." His most marked characteristic was his constant aim at perfection in his art. He disliked anything unreal. He knew the power that was his, and toward the end of his life said, "I know that God has bestowed a talent upon me and thank Him for it. I think I have done my duty and been of use in my generation by my works; let others do the same."

Haydn was first among the great masters to make himself intelligible to the masses. Father, or Papa Haydn was an affectionate term of address applied to him by his younger contemporaries and is significant. He was the father of the sonata form and of the modern symphony, in fact the father of modern

instrumental music and of musical humor. His symphonies are known for clearness of style, grace and playfulness; always lucid, finished and free from technical display, serious and profound when occasion demands. He gave impulse to both Mozart and Beethoven as far as their symphony writing is concerned.

Haydn was really the originator of the quartet; it seemed to be a natural means of expressing himself, and his influence on music through it has been greater than that exerted by his symphonies. Although Emanuel Bach was really the reformer of the sonata, Haydn left his impress upon it. He wrote many graceful and delicate songs, but they do not display the genius of his other works and many are now forgotten. Of his masses, the Mariazell in C major, and the Cecilia in same key, will always maintain their place among masterpieces of their kind. His operas and other light vocal works seem to have passed away, obscured, as it were, by his greater works. The Creation and The Seasons, which have been performed all over the world and which even in Haydn's time became immensely popular, are the culmination of a long, well-lived life. The following is a partial list of Haydn's compositions: one hundred and twenty-five symphonies; thirty trios for strings and wind; seventy-seven quartets for strings; twenty concertos for clavier; thirty-one concertos for various instruments; thirty-eight trios for piano and strings; fifty-five sonatas and divertissements for clavier; four sonatas for clavier and violin; fourteen masses; one Stabat Mater; eight oratorios and cantatas, nineteen operas; forty-two canons for voice in two or more parts; one hundred and seventy-five pieces for barytone; and a vast collection of other works, numbering over three hundred.

Haydn, Johann Michael. 1737-1806.

Brother of Joseph Haydn. Composer and organist. Began his education in music with the village schoolmaster, and had no thorough instruction in composition. He was first known as a boy soprano, then as violinist and pianist at St. Stephen's, Vienna, where in 1745 he became chorister and in 1757 at Grosswarden. He was appointed concertmaster to Archbishop Sigismund at Salzburg in

1762, and held this position until his death. He was also organist of St. Peter's, Salzburg and in 1800 established a school of composition. Michael Haydn was a man of talent, while Joseph was a genius, so that the former's compositions ranked high as representing the style of his period, marked by their simplicity, austere style and religious pathos, but lack the ideal which makes Joseph Haydn's works that of a world-musician of all time. His works are varied, including operas, symphonies, songs, quartets, marches, serenades, etc. The very best are found among his sacred compositions; twenty masses; many offertories, and one hundred and fourteen graduals.

Hayes, William. 1706-1777.

A distinguished organist and composer; born in Hanbury, Worcestershire. Hayes was chorister of the Cathedral in Glasgow, organist of St. Mary's Church at Shrewsbury and of Worcester Cathedral, organist and chorister of Magdalen College. In 1735 he graduated at Oxford as Bachelor of Music, became Professor of Music and in 1749 Doctor of Music. He is best known as a writer of glees, though some of his church-music is still used in the cathedrals of England. Doctor Hayes died in Oxford in 1777. His second son, Philip, 1738 to 1797, was the composer of several anthems; organist of Magdalen College; professor of music at the University, and Doctor of Music in 1777. He did not possess the talent of his father, but was quite distinguished, as a musician, in Oxford. William, junior, third son, 1741 to 1790, graduated from Magdalen Hall as B.A., became minor canon of St. Paul's Cathedral, and then vicar of Tillingham, Essex. He contributed an article on Cathedral Music to the Gentleman's Magazine. Dr. Hayes and his sons are considered typical musicians of the Eighteenth Century.

Haym (hīm), Nicolo Francesco. About 1679-1729.

Exact date of birth is not known, but it was probably about 1679. He was born in Rome, of German parentage, and the latter half of his life was spent in England. In 1706 he played the principal violoncello in Clayton's Orsinoë, an opera adapted from Buononcini and produced at

Drury Lane. His first known works as composer were the alteration of Buononcini's Thonryris for the stage and Scarlatti's Pyrrhus and Demetrius. The last he often claimed as his own, as he added the libretto and a number of songs of much merit. Haym attempted to establish Italian opera in London and Pyrrhus and Demetrius was sung, partly in Italian and partly in English. For two years, or until the arrival of Handel, the above operas continued in popularity. Haym protested strongly against the new style of music, but was finally won over, to the extent of writing the libretto for Handel's Teseo and later for several of Handel's other operas. As a composer he never received the recognition his works seem to merit. The set of two sonatas for two violins and bass show a truly artistic touch. He wrote in Italian a History of Music and intended to translate it into English, but, lacking encouragement, failed to do so and finally abandoned a musical career and became a collector of pictures. He is best known as a cellist.

Heap, Charles Swinnerton. 1847-1900.

An English pianist and conductor. Born in Birmingham, where he received his education in the Grammar School. He appeared as a boy soprano at a public concert in Birmingham. Won the Mendelssohn scholarship in 1865 for a two years' course in Leipsic, where he studied under Moscheles and Reinecke. At the end of his two years in Leipsic he became an organ pupil at Best's in Liverpool. In 1870 he was given the degree of Doctor of Music in Cambridge, where he later became examiner for musical degrees. He conducted at various times festival concerts in Wolverhampton, Hanley and Birmingham. His compositions include a piano trio, a sonata for piano and clarinet; a quintet for piano and wind-instruments; two overtures; cantatas; songs; and organ pieces.

Hebenstreit (hāb'-'n-shtrīt), Pantaleon. 1669-1750.

Hebenstreit, a violinist, was born in Eisleben. Authorities differ as to the date of birth, but it was probably near the year 1669. He was Court violinist at Dresden, but is perhaps better known as the inventor of an

improved dulcimer, which he made at Meresburg and exhibited with success in Paris in 1705. Louis XIV. named the instrument pantaleon after its maker. With the evolution of the piano, his instrument disappeared. In 1706 Hebenstreit was appointed Court chorister at Eisenbach, and in 1814 chamber musician at Dresden. He became celebrated for his performances on the pantaleon but finally gave it up in favor of his pupil Richter. Some of his compositions were commended by Telemann, but all that is now in existence is a series of overtures for the pantaleon and other instruments. Hebenstreit died in Dresden in 1750.

Hecht (hĕkht), Eduard. 1832-1887.

Born at Dürkheim in Haardt. An able pianist, composer of originality, and successful conductor and chorusmaster. He received his early training in Frankfort from his father, and later studied with Rosenhain, Hauff and Messer. He sang in public as a boy soprano. In 1854 he went to England and made Manchester his home, and was well known there as pianist, choral conductor and teacher. Was chorusmaster and subconductor of Hallé's concerts, and conductor of other musical societies in England. In 1875 became professor in Owen's College and examiner for degrees of music at Cambridge. He published his first compositions in Paris in 1851. His best known works are a popular chorus, The Charge of the Light Brigade; Eric the Dane; a cantata; many piano pieces; a sonata for piano and clarinet; trios; marches for military band; a quintet for piano and wind-instruments; two overtures; songs; and part-songs. Hecht died in Manchester in 1887.

Heckmann (hĕk'-män), Georg Julius Robert. 1848-1891.

A gifted violinist. Born at Mannheim. Began his musical education on the piano with his father. Jean Becker and Ferdinand David instructed him on the violin and he studied composition with Lachner and Hauptmann. At the age of fourteen he played in the Mannheim Orchestra. Later he studied at Leipsic; and in his second year at the Conservatory he received a prize and was appointed leader of the Euterpe Orchestra. He continued his studies

in Paris and Berlin, and in 1872 made his reputation as leader and soloist of the Cologne Orchestra. His interpretation of Bruch and Svendsen won him merited recognition. It was in Cologne he founded his popular Heckmann Quartet, and with it he traveled through Europe and England and met with success, though it never gained the highest rank. His wife, Marie, was an accomplished pianist, a pupil of Moscheles and Wentzel. While on a tour through England, in 1891, Hackmann died in Glasgow.

*** Heermann (hār-män), Hugo. 1844-**

Great contemporary German violinist and teacher. He was born at Heilbronn, in Würtemburg, Germany. Studied at the Brussels Conservatory under Meerts for five years, later studied under De Bériot, Leonard and Vieuxtemps, finished work under Joachim. He began his career as concert violinist; his unusual talent was recognized everywhere. He won warm appreciation in Germany, Austria, Russia and the Netherlands. Notwithstanding his success he preferred the life of teacher, orchestral player and chamber musician. In 1878, accepted the position of head of the violin department in the Hoch Conservatory at Frankfort-on-Main. At the Museum Symphony concerts in Frankfort he was the regular soloist, and was head of the famous Heermann String Quartet. His fame is world-wide. He has played in every country of Europe, toured two seasons in the United States and recently made a concert journey around the world. He is now head of the violin department of the Chicago Musical College. As a teacher he has had distinguished success; many of the foremost violinists of the day have been his pupils.

*** Hegar (hā-gär), Friedrich. 1841-**

Violinist and conductor of orchestra. Born at Basle; was a pupil at the Leipsic Conservatory under Hauptmann, Richter, Rietz, David and Plaidy. For a short time he was leader of the Bilse Orchestra in Warsaw. He lived awhile in Paris and London and then became director of music at Gebwiler, Alsace. Since 1863 he has lived in Zurich as a conductor of orchestra and chorus. He founded a Conservatory of Music at Zurich in 1875, became its director

in 1876, and has given lessons in singing at the Canton School. The best of his compositions are an oratorio, Manassa; a violin concerto in D; and effective male choruses.

Heinichen (hī'-nīkh-ĕn), Johann David. 1683-1729.

Born at Krössuln, Weissenfels, and was a pupil of Shelle and of Kuhman at St. Thomas School, Leipsic. His study of thorough-bass, which he called Neu erfundene und Grundliche Anweisung, in 1711, attracted much attention, and because of its merit Buchta, Councillor of Zeitz, sent him to Italy. While in Venice he produced several operas. He traveled with the Prince of Anhalt-Köthen and through his influence was appointed musician to Augustus the Strong, of Dresden. A quarrel with Senisino, former Court musician, led to the disorganization of the opera company of Dresden, by the King, shortly after Heinichen received the appointment. He then devoted himself to the sacred music of the court. In the Royal Library of Berlin are a number of his compositions including Requiem masses; Gloria; Te Deum; and cantatas. In the Royal Library of Dresden are three of his operas; fifty-seven cantatas; eleven concertos, seven masses; two requiems and six serenades. He was celebrated as a contrapuntist.

*** Heinrich (hīn'-rīkh), Julia. 1877-**

Contemporary American contralto singer, specially successful in concert and recital work. She was born at Philadelphia, Pennsylvania; daughter of Max Heinrich, the celebrated singer and teacher; her mother, born Anna Schubert, was also a professional singer. She received most of her instruction from her parents but studied one year in Berlin. Her first public appearance was in Boston in 1897. She has toured extensively in this country in recital work. She sings principally the German classics, is heard also in oratorio, appears in recitals with her father, singing with him and playing accompaniments to his melodramas.

*** Heinrich, Max. 1853-**

Contemporary German singer, for many years has resided in America. He possesses a barytone voice of wide range, has appeared very often in oratorio, having sung in Elijah more than two hundred times. He has created the deepest interest in the classics of Schubert, Schumann, Franz, Brahms, Strauss, MacDowell and other of the great composers; by his fine conceptions of the compositions of these masters he has inculcated a love for classic music in thousands of students and music-lovers. The accompaniments to his singing he plays himself, the only professional singer with the exception of George Henschel to do this. Max Heinrich was born in Chemnitz, Germany, studied at the Dresden Conservatory, at the age of twenty came to America, resided first in Philadelphia, has resided also in Boston, New York and Chicago. His first success was under Dr. Leopold Damrosch in New York, in Elijah. He sang with the Metropolitan Grand Opera Company, but has been especially distinguished in the oratorio and concert field. At the Auditorium, Chicago, when Richard Strauss played his own composition, Enoch Arden, Mr. Heinrich recited the poem. At recitals he presents the melodramas, Enoch Arden, Poe's Raven and Waller's Magdalena or the Spanish Duel, the last two set to music by himself; while performing these works the accompaniments are played by his daughter, Miss Julia Heinrich. He has also composed a number of songs. He has toured the United States, Canada and Europe for a number of years. From 1888 to 1893 was professor of singing at the Royal Academy of Music, London. His service as a teacher is notable, various distinguished artists have coached under him.

Heinze (hīnts'-ē), Gustav Adolf. 1820-

Clarinet virtuoso. Born at Leipsic, and when sixteen years old was clarinettist in the Gewandhaus Orchestra. His teachers were his father, Haake, in piano and Kotte in composition. He was choirmaster at the Breslau Theatre in 1844, conductor of German opera in Amsterdam in 1850 and director of several choral societies. He produced two operas, both written by his wife, Henriette Heinze, and made concert tours as a virtuoso. His compositions include several choral works, three masses, two oratories, three concert overtures, cantatas and songs.

Heiser (hī-zĕr), Wilhelm. 1816-1897.

Best known as a composer of songs, over five hundred of which were published. Born in Berlin. Began musical life as a choir-boy and later became an opera singer, and a teacher of singing in Stralsund, Berlin and Rostock. In 1853 was made a regimental bandmaster in Berlin. His songs, dances and marches for piano are extremely popular in Germany.

Heller, Stephen. 1815-1888.

An accomplished pianist and composer of merit. Heller was born in Budapest, the son of a musician of ability. His first instructor in piano after his father was F. Braüer. At the age of nine years he played in public with success; was sent to Vienna to study with Czerny and later continued his study under Anton Halm. In 1829 with his father he toured Hungary, Poland and Germany, and then settled in Augsburg. He was adopted by a wealthy family of Augsburg, and in 1838 went to Paris, making that city his permanent residence. Heller appeared in England in 1850 at the Beethoven rooms and again in 1862 at Crystal Palace with Hallé in Mozart's concerto in E flat for two pianos. He died in Paris in 1888. Heller was popular both in France and England. His thoughtful, refined playing, early won for him recognition as a pianist, but though his studies for piano are among the best we have and are in universal use, as a composer he gained ground more slowly. His first publication was a set of variations. Other publications are the Études and Preludes, together with several series of small pieces under quaint titles, which give a clue to the poetic treatment of the melodies. Two of the best known of these are Promenades d'un Solitaire; and also Blumen-Frucht-und-Dornen-Stücke, from Jean Paul. The set of Pensées fugitives for piano and violin, which have merited and met with success among amateur players, Heller composed with the assistance of Ernst. Heller's compositions are known for their exquisite finish, original thematic treatment, fine melody, forceful rhythm and poetic sentiment.

Hellmesberger (hĕl'-mĕs-bĕrkh-ĕr), Georg. 1800-1873.

Born in Vienna; the son of a schoolmaster, who gave him his first musical instruction. Father of a distinguished family of musicians. Hellmesberger was renowned as a teacher of violin and among his pupils were such well-known artists as Ernst, Joachim, Miska Hauser, Leopold Auer and his sons Georg and Joseph. He was assistant instructor at the Conservatory in 1821 and in 1833 became professor; conductor of the Imperial Opera in 1829; member of the Court chapel in 1830. His published compositions are a string quartet; two violin concertos; solos and several variations for violin.

Hellmesberger, Georg, jr. 1830-1852.

A son of Georg Hellmesberger. Studied violin with his father and composition with Rotter. In 1847 made a successful concert tour through Germany and England. Was appointed concertmaster of the Royal Orchestra at Hanover in 1849, in whch city he died three years later. He was best known for his compositions; two operas, Die Bürgschaft and Die beide Königinnen, produced in Hanover, and several symphonies and other music, left in manuscript.

Hellmesberger, Joseph, sr. 1829-1893.

Son of Georg Hellmesberger, sr. Born in Vienna. The most distinguished of the Hellmesberger family. Was a brilliant violinist and noted teacher. He was educated with his younger brother Georg by his father, and early gave evidence of musical ability appearing as an infant prodigy. When eighteen years old he played in concerts, in many cities of Germany, with his father and brother Georg. In 1849 he founded a string quartet with Heissler, Durst and Schlesinger, which became immensely popular not only in Austria but throughout the musical world. Hellmesberger, through his quartet, was among the first to awaken interest in Beethoven's later quartets, and other works, now well-known, were brought from oblivion by him. In 1851 he was made violin professor and director of the Conservatory of Vienna and professional conductor of the Gesellschaft concerts. The position of director he held as long as he lived but resigned the professorship in 1859, and the position of concertmaster in 1877. Joseph Hellmesberger received great distinction in his own and other countries, was given

the Cross of the Legion of Honor when president of the jury for musical instruments at the Paris Exhibition in 1855. On his twenty-fifth anniversary as director of the Conservatory he was given the freedom of the city of Vienna. His compositions are all of an educational character.

Hellmesberger, Joseph, jr. 1855-

Another member of the famous Hellmesberger family, son of Joseph, senior. Born in Vienna. Was noted as violinist and dramatic composer. Played second violin in his father's quartet from 1875 and succeeded him as leader in 1887. In 1878 he became solo violinist in the Imperial and in the Opera orchestras and professor at the Conservatory. He was chorusmaster at the Opera Comique and at the Karltheatre; conductor of the ballet-music and leader at Court opera in 1884. Six of his operettas were produced between 1880 and 1890 at Vienna, Munich and Hamburg. They are Capitän Ahlstrom; Der Graf von Gleichen; Der schöne Kurfürst Rikiki; Das Orakel and Der bleiche Gast. He was also a successful composer of many ballets.

Helmholtz (hĕlm'-hôlts), Hermann Ludwig Ferdinand. 1821-1894.

Hermann Helmholtz, born in 1821 at Potsdam, was the son of a professor at the Potsdam Gymnasium, and of Caroline Penn Helmholtz, an English woman. He was a distinguished physician, physiologist and physicist. Helmholtz began the study of medicine in Berlin in 1839. In 1843, was appointed military surgeon at Potsdam; in 1848, teacher of anatomy in the Academy of Fine Arts, in Berlin; in 1849, professor of physiology at Heidelberg, and in 1871 he returned to Berlin University as professor of natural philosophy. Helmholzt's writings have also won a world-wide reputation, and have been translated into several languages. That with which we are most concerned is a Treatise on the Sensations of Tone as a Physiological Basis for the Theory of Music, in which he gives a series of experiments, by which he established a physical foundation for the phenomena manifested by musical tones, single or combined. This treatise supplements and completes theories of Rameau, Tortine, Wheatstone, Corti and others

and establishes, by science, what Hauptmann and his school sought to prove by a long argumentative process. Of great interest to musicians are his Survey of the Musical Systems of the Ancients, and his Physiological Optics, suggesting analogies between color spectrum and notes of the piano. By his scientific investigations he opened the path for students and established a scientific foundation for musical laws.

Hempson, Denis. 1695-1807.

Celebrated Irish harper; born at Craigmore, County Londonderry. Blind from the age of three years, his harp was the solace of a long life. His first teachers were Bridget O'Cahan, and Garragher, a blind harper, Fanning and Patrick Connor, all from Connaught, well-known for its harpers. He traveled through Ireland and Scotland and played before Charles Edward at Edinburgh in 1745. Was one of the ten who played at the great meeting of harpers at Belfast in 1792. His manner of playing the harp was like that described by the old writers, he used his long crooked nails to catch the strings. Hempson's harp is still preserved at Downhill, County Londonderry. Bunting, in his Ancient Music of Ireland, gives an account of Hempson and his wonderful performances.

Henderson, William James. 1855-

Born in Newark, New Jersey. In 1876 Henderson graduated from Princeton and became one of the staff of reporters for the New York Tribune. The following year he took the post of musical critic for the New York Times. Published the Story of Music; Preludes and Studies; What is Good Music?; How Music Developed; Orchestra and Orchestral Music; and Richard Wagner. He has written the libretti for a number of light operas and is a frequent contributor to the leading magazines and reviews. In music he has been chiefly self-taught and is considered one of the most accomplished scholars in that art in America.

Hennes (hĕn'-nĕs), Aloys. 1827-1889.

A teacher of piano and composer of educational music; born at Aix-la-Chapelle. He was a student in the Rhenish School of Music at Cologne, where he began his studies in 1844.

His instructors were Heller and Reinecke. He became a successful teacher of piano and was known as such in Kreuznach, Alzey, Mayence and Wiesbaden. He settled in Berlin in 1872, continued teaching, and won a reputation as an educational composer by his Klavierunterrichtsbriefe. Hennes' daughter, Therese, a pupil of Kullak, was a successful pianist.

Hennig (hĕn'-nĭkh), Karl Rafael. 1845-

Son of Karl Hennig, an organist and composer of Berlin. At first a law student but naturally inclined to music and became a pupil of Richter at Leipsic and of Kiel in Berlin. Was a teacher in the Wandelt Institute of Music in Berlin in 1868; in 1869, was appointed organist of St. Paul's Church at Posen, which position he retained until 1875. In 1873, founded the Hennig Vocal Society. He next became an instructor in the Institute for Female Teachers; in 1883 Royal music-director, and in 1892 Royal professor. He is known not only as a teacher but as a composer of a cantata, the 190th Psalm; piano sonatas; songs; male and female choruses; and for his writings on method of instruction in singing; a treatise on song register from a physiological basis; and a deep analytical study of Beethoven's Ninth Symphony and Missa Solemnis.

Henschel (hĕn'-shĕl), Georg. 1850-

Well-known singer, teacher and composer. At the early age of five years, Henschel began his musical studies in Breslau, where he was born. The strong sense of rhythm, which is noted in his music, was perhaps largely due to his early training, when the eight children in the class performed at once upon eight pianos. As a boy soprano he appeared at the University Choral Society in 1860, and two years later as a pianist in Berlin. He was a pupil of Wandell Institute in Breslau. His instructors were Moscheles, piano; Reinecke and Richter, theory; Gotze, singing, and Papperitz, organ. After three years at Leipsic Conservatory he studied under Kiel and Adolph Schulze. Henschel appeared at a Festival concert in Cologne in 1874, at the First Popular concert in England in 1877, in 1878 at the Bach concert, in 1879 at the Philharmonic, where he sang with Lillian Bailey, who later became his

wife. In 1881 he became leader of the Symphony Orchestra of Boston. After three years in America he returned to establish the London Symphony concerts. He brought out many of the newer compositions and revised forgotten works of excellence. From 1886 to 1888 he was a teacher of music in the Royal Academy; from 1893 to 1895 conducted the Scottish Orchestra in Glasgow and gave a command performance at Windsor Castle. His compositions include a suite in canon form for stringed orchestra; the 130th Psalm for chorus and orchestra; a serenade for orchestra, and several part-songs.

Henschel, Lillian. 1860-1901.

Lillian Bailey, a gifted soprano, was born in Ohio. Her first teachers were her uncle, C. Haydn, and Mme. Rudersdorff. When but sixteen years old she made her first public appearance in Boston, and met with much success. In 1878 she went to Paris and became a pupil of Mme. Viardot-Garcia. It was while singing at the Philharmonic in London that she met Georg Henschel. Later she became his pupil, and in 1881 they were married in Boston. Wherever Mrs. Henschel sang she met with success; her method was excellent and her voice possessed a charm which merited the applause given her. She appeared with her husband in song recitals in most of the largest cities in America, and delighted most critical audiences, as well as the public at large. She died in London in 1901.

Hensel (hĕn'-zĕl), Fanny Cecile. 1805-1847.

Eldest child of the Mendelssohn family; born Nov. 14, 1805, in Hamburg. She was a brilliant pianist, and a composer of talent. Her instructor in piano was Berger. Her brother, Felix, frequently spoke of her as being a better player than himself, and, as is shown by his letters, placed great value upon her ability and judgment as musician and critic. She was married to W. Hensel, a painter of Berlin, in 1829. Her best compositions are songs and piano-pieces, several of which were published under her brother's name. In her own name were published four books of melodies and songs for piano solo, and one book of part-songs. She wrote several choruses

to Goethe's Faust; a number of songs and piano-pieces, and a trio for piano and strings in D, which were published after her death, in 1847, which was very sudden and undoubtedly largely due to overstrain of mental powers in early life. The attachment and intellectual understanding between her and her brother Felix was so great that it is thought her death hastened his, which occurred six months later. She is buried in the Mendelssohn portion of the Friedhof at the Hallettior, Berlin, and a line of her music is engraved on the tombstone.

Henselt (hĕn'-zĕlt), Adolf von. 1814-1889.

Henselt, a Bavarian, is ranked by critics as one of the four greatest musicians of his time, the other three being Liszt, Mendelssohn and Chopin, and as one of twelve pianists who represent the highest perfection in technical execution between the years of 1830 and 1870. Frau von Fladt was his first teacher. At the age of seventeen he won the regard of King Ludwig of Bavaria, who sent him to study under Hummel, in Weimar. Henselt at once showed his marked individuality by opposing Hummel's methods. He remained under his tuition but eight months, and during the next two years pursued his own methods and studied theory with Sechter. His method of execution was peculiar, and considered by many as needlessly awkward, requiring powerful hand and wrist muscles; but his appearances were greeted by Schumann and Herr von Lenz as those of a truly great pianist. In 1838 he went to St. Petersburg; was appointed Court pianist and teacher to the Imperial children, and later inspector of all Imperial schools of music of Russia. His success was phenomenal, and in his capacity of inspector his influence over piano-music in Russia was very marked. His strong personality showed itself in all his work and this, coupled with the most zealous labor, gained for him his high rank as virtuoso, teacher and composer. Henselt had an aversion to public performances and appeared in concerts but three times in thirty-three years. Among his compositions are two sets of twelve études, which, though not particularly original, present some of his characteristic difficult

effects, and rank high as true lyrical effusions. A number of smaller salon-pieces like Frühlingslied and La Gondola are of rare finish. Other works of merit are his arrangement for piano and clarinet of Weber's duo in E flat, and of selections of Cramer's études, to which he added a second-piano part. His transcriptions of Weber's overtures, parts of Weber's operas, and his edition of Weber's principal piano works with variations show the touch of a master musician.

Herbeck (hĕr-bĕk), Johann Franz von. 1831-1877.

Herbeck belongs to the school of modern instrumental musicians. To his great ambition and untiring labor Herbeck largely owes his fame. Son of a poor tailor, with but a few months' tuition in composition under Rotter at Vienna, he was practically a self-educated man. In 1852 he was choirmaster to the Piarists in the Josephstadt; in 1856 to the first Männergesangverein; in 1858 a professor at the Conservatory and master of the Gesellschaft der Musikfreunde; in 1859 professional conductor of the Gesellschaft concerts; in 1866 chief Court musician; in 1871 director of the Court Opera; and in 1875 he again became director of the Gesellschaft concerts. Of his compositions, his part-songs were most successful, being simple and effective. Among them, In the Forest; Folk-songs; and May Time have become well known. His published works include songs for single voice, part-songs for men's voices, and choruses; symphony in D minor for full orchestra; and string quartet in F. He wrote a grand mass in E, and a Te Deum, but they were never published. Herbeck possessed the order of Third Division of the Iron Crown, which raised him to knighthood. A memorial was erected to him at Pörtschach.

Herbert, Victor. 1859-

Orchestra conductor, bandmaster and composer; born in Dublin. He is a grandson of Samuel Lover, the well-known novelist, playwright and composer of characteristic Irish songs. Upon the death of his father his mother took him to Germany, where he received his musical education, beginning his study at the early age of seven years. Was a pupil in the Stuttgart Conservatory and perfected

himself on the violoncello. His first important appearance was as first cellist of the Court Orchestra at Stuttgart, and in 1886 he held a similar position with the Metropolitan Orchestra in New York. He has played under Thomas in many American cities, and with Seidl, acting as cellist and associate conductor. In 1890 he was conductor for the Indianapolis Musical Festival, and for several years assistant conductor for the Worcester (Massachusetts) Festivals. Upon the resignation of Gilmore, leader of the famous Twenty-second Regiment band of New York, Herbert was chosen as his successor, but was soon called to Pittsburg as leader of the Pittsburg Orchestra. He undertook the work of counteracting the disintegrating effects of a former conductor, and by his shrewd and sturdy musicianship placed the Pittsburg Orchestra among the first three orchestras of America. Herbert remained with this orchestra from 1898 to 1904, when he returned to New York and founded the Victor Herbert Orchestra, and has since given more time to composition. As an orchestra leader Herbert is one of the most popular and successful in America, esteemed alike by the general public and serious-minded musicians He was chosen star conductor of two successful concerts for the Philharmonic Society of New York. He is the composer of some of the most popular American comic operas of the present time. Among them are The Ameer; Cyrano de Bergerac; The Singing Girl; The Fortune Teller; Babes in Toyland; It Happened in Nordland, and Babette. Other more serious compositions are The Captive, which he wrote for the Worcester Festival, and which has won much praise for its broad dramatic effects and intense emotional themes; a serenade for strings; a symphonic poem, Hero and Leander; a suite, Woodland Fancies; another entitled Columbus. He has adapted and orchestrated Mendelssohn's Midsummer Night's Dream and has also written many effective songs after the German style. In 1886 Victor Herbert was married to Therese Foerster, a prima donna.

Herbst, Johann Andreas. 1588-1666.

Born at Nuremberg. In 1628 was chapelmaster at Frankfort, where he remained for thirteen years, and then took the same position at Nuremberg. Returned to Frankfort in 1650, where he held a like position as long as he lived. Herbst was a composer of note, a deep student of theory, and an organist of rare judgment; was author of several books upon musical subjects; two of these are a tract on Thorough-bass and a Discourse on Counterpart. Only two of his musical compositions, printed in 1619, are now in existence.

Hermann (hĕr-män), Friedrich. 1828-

Royal Saxon professor of music, Leipsic Conservatory. Born in Frankfort-on-the-Main. Studied violin under Mohr, and, at the Leipsic Conservatory, composition under Mendelssohn and Hauptmann, and violin under David. Became violin-player in Gewandhaus and Theatre Orchestras in 1846 In 1848 he was appointed teacher of violin in the Conservatory. In 1875 he resigned the positions in the orchestras and devoted himself to teaching composition and the editing of classical music. Received appointment of Royal Professor in 1883. His compositions include a symphony rendered by the Gewandhaus Orchestra in 1862; quartet for wind-instruments; terzet for three violins; duo for violin and cello. His editions of classical works for stringed instruments are valuable to musicians, especially the Peters' and Augener's editions.

Hernando (ĕr-nän'-dō), Rafael José Maria. 1822-

A modern representative musician of Spain. Born in Madrid; educated at the Conservatory under R. Carnicer, and later studied in Paris, where he produced a Stabat Mater at the St. Cecilia Society, but failed in an effort to produce a four-act Italian opera in the Theatre Italien. Returned to Madrid and became composer and director for a Madrid theatre. In 1852 he was appointed secretary of the Madrid Conservatory and later professor of harmony. He was the founder of the Mutual Aid Musical Society in Madrid, and became its secretary. Among his compositions are a number of operettas; a mass, performed in 1867; cantatas and hymns.

Hérold (ā-rôl), Louis Joseph Ferdinand. 1791-1833.

Son of François Joseph Hérold. Born in 1791 in Paris. After the

death of his father, in 1806, Hérold decided to make music his profession. He was a pupil at the Institute at Hix, where he distinguished himself and attracted the attention of the celebrated Fétis, by his quickness and musical perception. His first teacher of piano was Louis Adams, his godfather. He studied harmony with Catel, and composition with Méhul. In 1812 he received the Prize of Rome for his cantata, Mlle. de la Vallière, an unpublished score of which is in the library of the Paris Conservatory, together with the other compositions written at Naples, where he became pianist to Queen Caroline. In 1815 an opera buffa written by him, and given at the Fondo, in Naples, met with great success. During the same year Boieldieu asked him to complete his score of Charles de France; this work won for him much favorable notice. In 1817 his own opera, Les Rosières, was given at the Feydeau, and shortly after appeared his La Clochette. From 1818 to 1825 he wrote numberless operas, but because of poor texts their production did not meet with success. Hérold was accompanying pianist at the Theatre Italien from 1820 to 1823, and during these three years wrote nothing for the stage. His next works were five operas. The state of discouragement of the composer was evidenced in them, and he next began to copy Rossini, but his style was not fitted to Hérold's peculiar genius. In 1827 he was made director of the opera and for three years wrote but four ballets. In 1830 he produced Émmeline, which was a failure, but in 1831 his opera, Zampa, made his success assured. It was the first exclusively romantic opera of the period. By German critics, Zampa is given first place among his works. His last great composition was Le pré aux Clercs, the production of which he personally superintended. The French consider Le pré aux Clercs rather than Zampa his masterpiece, as there is greater unity, due to sympathy between dramatist and composer. Hérold left an unfinished opera, Ludovic, which Halévy completed and produced in 1834. One of his comic operas, La Médecine sans Médecin, became, by 1871, so popular that it had been presented one thousand times, and is considered by many to have been his best dramatic effort. While

Hérold is known as one of the greatest French writers of opéra comique, his few orchestral compositions are of such quality as to show that he might have held high rank with modern symphonists.

In his opera, Marie, he proves his thorough knowledge of the stage; his keen judgment and graceful and select orchestration. The scene of Marie's despair evinces the art of a true poet and musician. His ballets are also of rare quality and his influence upon French ballet composition was marked. Though Hérold's work became at times almost like drudgery, and failure to find material for his operas was discouraging, he never lost sight of his one high ambition, that of becoming a truly great composer. That he possessed the modesty of all real masters was shown by his complaint to a friend shortly before he died, that he was going too soon, as he had only just begun to understand the stage. He died in Les Ternes at the age of forty-two. Other of Hérold's compositions not mentioned above are Le premier venu; Les Troqueurs; and L'Amour platonique; L'Anteur mort et vivant; Le Muletier; and Le Lapin blanc, all operas, only one of which met with much success, Le Muletier; and a series of ballets, Astolphe et Joconde, La Sonnambule, La Belle au bois, and La Fille mal gardée.

*** Hertz (hĕrtz), Alfred. 1872-**

Conductor of German opera for the Conried Metropolitan Opera Company of New York; was born in Frankfort-on-the-Main, Germany. After finishing at the Gymnasium he entered the Raff Conservatory in Frankfort, where his principal teachers were Anton Wespruch and Max Schwartz. His first engagement as musical director was at the Ducal Court Theatre at Altenburg, Saxony, from 1892 to 1895, where the order for art and science of Saxony was conferred upon him. He conducted Humperdinck's Hänsel and Gretel at one of the first theatres there. From 1895 until the spring of 1899 he was in Barmen, Elberfeld; later conducted concerts at St. James Hall, London. From 1899 to 1902 he was first musical director at Breslau, where, besides many other important works, he produced Charpentier's Louise, the first time it was given in Germany. In

the autumn of 1902 he was engaged to conduct German Opera for the Metropolitan Opera Company of New York City, in which position he conducted the first performance of Parsifal ever given outside Bayreuth, in 1903, and during 1907 conducted the first American performance of Richard Strauss' Salome. He is in charge of all German Opera produced by the Metropolitan Opera Company.

Hervé (ĕr-vā). (Florimond Ronger.) 1825-1892.

Dramatic composer, originator of the French operette, and organist. Born at Houdain, near Arras; received his musical education at the School of Saint Roch. Hervé was organist in several churches of Paris, and in 1848 produced at the Opéra National, Don Quixote and Sancho Panza, in which he appeared as a singer. He then became conductor of the orhcestra in the Palais-Royal. In 1855 he opened a small theatre for the production of pantomimes, and musical comediettas for two persons, and from these developed the light French operetta, writing both libretto and music, and often appearing in the double role of actor and orchestra conductor. He was later connected with the theatres in Paris, Marseilles, Montpellier and Cairo; in 1870 conducted the Covent Garden Promenade concerts, when he introduced a Heroic Symphony for solo voices and orchestra, which he called The Ashantee War. His Frivoli was put on at Drury Lane in 1886, and the ballets, Dilara and Sport, were produced at the Empire Theatre, where for three years he was musical director. Other of his ballets are La Rose d'Amour; Cleopatra, and Les Bagatelles. His most successful opera has been Le Petit Faust, which was produced in English at the Lyceum Theatre. Another three-act opera was produced, in English, at the Olympic, as Hit or Miss, as a one-act and five-scene opera freely adapted by Bournand. Many of his later operas were failures, but he became a successful writer of songs, which were introduced into musical comedies. Hervé has also composed, for the English stage, Aladdin the Second.

*** Hervey, Arthur. 1855-**

Hervey is equally well known as a composer and musical critic. Born

in Paris of Irish parentage. He was educated to enter the diplomatic service, but in 1880 turned his attention to music. He studied violin under Berthold Tours. Between the years of 1889 and 1892 he held the position of musical critic to Vanity Fair, and resigned to fill a like position on the Morning Post. His compositions are of much excellence and show truly poetic gifts. Among his best works are Fairy's Post-Box, a one-act opera to Pelgrave Simpson's words; several sets of beautiful songs; Love of My Life; May Song; and Mine All; a dramatic overture, Love and Fate, which shows him master of the orchestra; three tone-poems, On the Heights, On the March, and In the East; Youth, an overture; a graceful romance for violin; and other popular violin-pieces. Hervey has also written two books, Masters of French Music, and French Music of the Nineteenth Century.

Herz (ĕrs or hĕrts), Henri. 1806-1888.

Popular pianist; born in Vienna. His father was his first instructor. He studied under Prahder at the Paris Conservatory and won the prize for piano-playing in his first year. He toured Germany with Lafont in 1831 and visited London for the first time in 1833, playing at the Philharmonic and at a concert of his own with Moscheles and Cramer. In 1842 he was made professor of piano at the Paris Conservatory. Returned the following year to London to again appear at the Philharmonic, and then in Edinburgh and Dublin. He attempted to combine art and business and his first venture, the manufacture of pianos, was a failure. He then went to America, touring the United States, Mexico and the West Indies. For six years he gave popular concerts, which were well received. Financially reimbursed, he returned to Paris and with his larger capital again entered the business field. At the Paris Exposition, in 1855, his piano carried off the highest award and still ranks with those of Pleyel and Érard.

An account of his American tour, written by Herz in Paris in 1866, won for him a local reputation as a writer as well as a musician. Until 1874 he held the chair at the Conservatory and was distinguished as a teacher. Herz was a prolific composer, pro-

ducing over two hundred pieces, including concertos for piano and for piano and orchestra; a great number of variations; and several études and piano methods. Although eminently successful as a piano virtuoso, because of his brilliancy and power of expression and his willingness to popularize his music to please the public at large, Herz was never distinguished among the great artists. He died in Paris in 1888.

Herz, Jacques Simon. 1794-1880.

Born in Nice. A brother of Henri Herz. He was educated in Paris, where he was a piano pupil of Prahder at the Conservatory. Was known in Paris as a distinguished pianist and a most successful teacher. He lived in England for several years and taught piano in London. In 1857 he returned to the Conservatory at Paris and became assistant teacher to his brother Henri. He was the composer of a number of piano-pieces, several violin sonatas and a sonata for horn.

Herzog (hĕr'-tsōkh), Johann Georg. 1822-

Organist and composer. Born in Schmölz, Bavaria. He was a pupil in a school of music at Altdorf, and later of Bodenschatz. Was organist in Munich in 1842, cantor in 1849; in 1850 professor at the Conservatory, and later a teacher in the University at Erlangen. He was an efficient organist and sound composer. His book of preludes and a study for organists are well known. He retired from public life in 1888.

Herzogenberg (hĕr'-tsōkh-ĕn-bĕrkh), Heinrich von. 1843-1900.

Pianist and composer. Born at Graz. Among modern German musicians he is given first place by lovers of purely classical music. In early life he was greatly influenced by Wagner, but later came more and more under the spell of Schumann and Brahms. His piano performances were noted for rare finish. He was one of the founders of the Leipsic Bach Verein. Was professor of composition at the Berlin Hochschule for Music, as successor to Kiel; president of the Meisterschule for composition, and a member of the Academy. His compositions are marked by skilful and artistic workmanship. Best

known among them are the settings of the 94th and 116th Psalms for choir; two piano works for four hands; two string trios; two odes, and requiem mass, which was suggested by the death of his wife, Elizabeth Stockhausen von Herzogenberg, also an accomplished pianist and composer of some ability. Ill health caused him to give up public appearances, and he died in Italy in 1900.

Hess, Willy. 1859-

Violinist, who was born at Mannheim. His father was his first teacher. He later studied with Spohr, and from 1876 to 1878 was a pupil of Joseph Joachim. As soloist and in trio with his brother and sister, he successfully toured Germany, Belgium, France, England, Holland and America. He played with the Thomas Orchestra in America; was leader of Opera and Museum concerts at Frankfort; founder of a string quartet; professor at Rotterdam Conservatory; leader of Sir Charles Hallé's Orchestra in Manchester for seven years, and of the Liverpool Philharmonic Society. Was made principal professor of violin at the Royal Academy of Music, London, in 1903. In 1904 was leader of the Boston Symphony Orchestra and Quartet. The Emperor of Germany conferred on him the title of Royal Prussian Professor. Hess was one of the many famous violinists to play at the celebration, in Berlin, of the jubilee of Joachim's life as a violin-player.

Hesse (hĕs'-sĕ), Adolf Friedrich. 1809-1863.

Great organist and composer; born at Breslau; the son of an organbuilder. He studied piano, organ and composition with Berner, E. Köhler and Hummel. Went to Berlin, Leipzic, Hamburg and Weimar, where he played his own and other compositions. Met Ruick and Spohr, under whose influence he composed most of his best works. In 1831 he was appointed organist of the Church of the Bernhardins, Breslau, and held the post as long as he lived. Hesse was given the title of The Mozart of the organ. He astounded Paris in 1844 by his unique pedal-playing, and appeared in London in 1851, where he met with great success. His best works are the Hymn Book for Silesia, preludes, fugues, studies and fantasias

for the organ. One of his well-known variations is on God Save the King. His compositions for organ have been edited by Steggall and published by Boosey. He died in Breslau in 1863.

Heuberger (hoi'-bĕrkh-ĕr), Richard Franz Joseph. 1850-

Austrian composer and musical critic; born at Gratz. By profession an engineer. In 1876 he gave his attention entirely to music, became choirmaster of the Academical Vienna Vocal Society, and in 1878 conductor of the Singakademie of the same city. In 1881 he took the position of critic for a Vienna daily paper and for the New Free Press, and finally became editor of a paper called the New Musical Press. Among his compositions are numerous voice and orchestral works, cantatas, three operas, which were produced in Leipsic, several ballets and operettas.

Heubner (hoip'-nĕr), Konrad. 1860-

Talented composer of overtures, symphony in A, quintet for piano, two violins, viola and cello, piano and violin sonata, piano trio, songs, etc. Heubner was born in Dresden, and received his early education at the Dresden Kreuzschule. For two years he was a pupil at the Leipzic Conservatory and of the University under Riemann. Studied with Nottebohm in Vienna, and in 1881 with Wüllner Nicodé and Blassmann at Dresden. He was conductor of the Singakademie at Liegnitz, and in 1884 second conductor of the Singakademie of Berlin. He succeeded Raphael Maszkowski as director of the Musical Society and of the Conservatory of Coblentz.

Hey (hī), Julius. 1832-

Teacher of singing. Born in Lower Franconia. He at first began the art of painting, but later turned his attention to music, and became a pupil of Franz Lachner and F. Schmitt, studying harmony and counterpoint with the former, and singing with the latter. King Ludwig introduced Hey to Wagner, and he became an ardent admirer and follower of this master. When von Bülow left the Munich School of Music Hey attempted to reform the method of voice culture, but met with many obstacles, and upon the death of Wagner gave himself up to the completion of a book, setting forth Wagner's views on vocal training. This work, called German Song Instruction, was in four parts: one part relating to speech, one to development of tone and formation of women's voices, one, formation of men's voices, and the last, an index of explanation. This he published, hoping it would ultimately result in the opening of a school for formation of style. Though he failed to overturn existing methods he had a great influence on contemporary schools of singing. Wagner considered him first among all teachers of singing. His compositions include songs, duets, and sixteen easy songs for children.

Heymann (hī-män), Karl. 1854-

Piano virtuoso. Son of Isaac Heymann, a musician. Heymann was a pupil of the Conservatory of Cologne, and of Kiel at Berlin. As Kiel's pupil he first gained recognition as a pianist. Ill health prevented further public appearance until 1872, when he played with Wilhelmj. Was a musical director at Bingen; Court pianist to the Landgrave of Hesse; teacher from 1877 to 1880 at the Hoch Conservatory at Frankfort, where A. E. MacDowell, one of America's greatest composers, was his pupil. He again took up his career as virtuoso, but his health failed. He has never become well known outside of Europe. His compositions are marked by their brilliancy, among them are Elfenspiel, and Mummenshanz and Phantasiestücke, a piano concerto.

Hientzsch (hĕntsh), Johann Gottfried. 1787-1856.

German composer; born at Mokrehna, near Torgan. He studied at the Thomas School and the University of Leipzic. He lived for some years in Switzerland as a teacher in order to learn Pestalozzi's method. He held successive positions as teacher at the Neuzelle Seminary, Breslau Seminary, at Potsdam, and in the Berlin Institute for the Blind. He published church melodies for school use, also treatises on singing. From 1828 to 1837 he edited an educational musical journal, the Eutonia.

Hignard (ĕn-yăr), Jeon Louis Aristide. 1822-1898.

Hignard was born at Nantes. He was a pupil of Halévy at the Paris Conservatory, where he won second

prize for composition. He was a dramatic composer, and in 1851 produced his first opera, Le Visionnaire, at Nantes. This was followed by Le Colin Maillard; Les Campagnons de la Marjolaine; Les Musiciens de l'Orchestre, and others. He was also the composer of a number of songs and choruses, the valse concertantes and valses romantiques for piano. Though Hignard was an ambitious and earnest composer he never succeeded in producing any very important or lasting work.

Hiles (hīlz), Henry. 1826-1904.

English organist, composer, conductor and lecturer. He was born in Shrewsbury; was a brother and pupil of John Hiles, the well-known English organist. Hiles held various positions as organist, at Bury; Bishop Wearmouth; St. Michaels, London; Blind Asylum, Manchester; Bowden; St. Paul's, Manchester. He became lecturer on harmony and composition at Owens College, Manchester, in 1876, and at Victoria University in 1879. He was co-founder of the National Society of Professional Musicians in 1882; later professor of harmony and composition at Royal Manchester College of Music. He was conductor of several musical societies in Lancashire and Yorkshire. In 1893 he was made professor at the Manchester College, retired in 1904 and died the latter part of that year. His compositions include two oratorios, David and The Patriarchs; an overture, Harold; three cantatas, Watchfulness, Fayre Pastoral and The Crusaders; several anthems, services, and part-songs; a glee; an ode; and choral works. Hiles was editor and proprietor of the Quarterly Musical Review from 1885 to 1888, and wrote a number of books on music.

Hill, Junius Welch. 1840-

Concert director, organist and composer. Born in Hingham, Mass. He began his studies in Boston with J. C. D. Parker, and for three years continued in the Leipsic Conservatory under Moscheles, Plaidy, Richter, Reinecke and Hauptmann. He was appointed organist at Tremont Temple, Shawmut Church, Tremont Street Methodist Church, and in Brookline, Harvard Church. As professor of music at Wellesley College, to which position he was appointed in

1884, he made his reputation as a teacher and as a concert leader. He gave over two hundred artistic concerts with soloists, quartets and orchestra. After thirteen years' work at Wellesley he resigned his position. His compositions are not numerous, but his female choruses have met with success, and he has edited valuable collections for the piano, characteristic piano-pieces, and Treasures of Lyric Art.

Hill, Thomas Henry Weist. 1828-1891.

Was born in London in 1828; he studied violin in the Royal Academy of Music under Sainton. His first appearance was at an Academy concert in 1847. He later toured America and then Europe. He was a member of Costa's band in 1849, director of the ballet music at Drury Lane, conductor at the Alexandra Palace in 1875-1876, conductor of English Opera at Her Majesty's Theatre, and then of Madame Viard-Louis' Orchestral concerts from 1878 to 1879. Hill introduced important musical compositions both in Europe and America. He brought out Goetz's symphony, Cherubini's Ali Baba Ballet, Berlioz's selections, Svendsen's first symphony, and Bizet's Roma. In 1880 he was appointed principal of the Guildhall School, where he was very successful as a teacher, and raised a new school to a high standard. He died in London in 1891.

*** Hillemacher (hĭl'-lĕ-mäkh-ĕr), Lucien Joseph Édouard. 1860-**

Brother of Paul Hillemacher. Born in Paris; educated with his brother at the Conservatory. He took the Grand Prize of Rome in 1880. Like his brother, he is a pianist and composer. His works are all collaborations, and are listed with his brother Paul's.

*** Hillemacher, Paul Joseph William. 1852-**

Distinguished French composer and pianist. He was born in Paris, Nov. 25, 1852, and received his musical education at the Paris Conservatory under Bazin. Hillemacher won a second prize for harmony in 1870, a first accessit for fugue in 1872, and the Grand Prize of Rome in 1876 for his cantata, Judith. Paul and Lucien Hillemacher, his brother, wrote all their scores in collaboration. They

include Loreley, a symphonic legend; an opera, St. Mégrin; comic operas, Une aventure d'Arlequin, and Le Regiment qui passe; music to Harancourt's Hero and Leander; a lyric drama, Le Drac; and songs.

Hiller (hĭl'-lĕr), Ferdinand von. 1811-1855.

Hiller's life and works were intimately associated with and influenced by Mendelssohn, whom he knew from boyhood, Rossini, Cherubini, Chopin, Liszt, Meyerbeer, Berlioz, Heine, Joachim, Nournt and other famous musicians, whose friendship and esteem he always held. He was born of Jewish parentage at Frankfort-on-the-Main in 1811. His first musical instruction was from Hoffman, a violinist, and this was followed by piano instruction from Aloys Schmidt, and harmony and counterpoint from Vollweiler. His first public appearance as a pianist was in 1821, when he played a concerto of Mozart's; and two years later began his work as composer At Weimar he studied with Hummel, whose criticisms of his compositions were very severe. but the boy showed a determination to succeed and won the regard of Hummel, who took him on a professional tour to Vienna. While in Vienna Hiller published a piano quartet which he had written at Weimar He went to Paris in 1828 and was for a short time professor in Choron's School of Music. Here he met many distinguished musicians, and helped by his performances to make better known the works of Bach and Beethoven. He remained in Paris for seven years and then went to Frankfort, and for a year was conductor for a musical society there. He next went to Milan. where he began his most important work, The Destruction of Jerusalem. an oratorio. Mendelssohn pronounced this work an inspiration and induced Hiller to go to Leipsic and personally superintend its production in 1840. It proved a great success and was later produced in Frankfort, Berlin, Dresden Vienna, Amsterdam and other musical centers. To further perfect himself, Hiller went to Rome and studied old Italian church music under Raine. He returned to Germany. living first in Frankfort, then in Leipsic as conductor of the Gewandhaus concerts from 1843 to 1844, and next in Dresden, where he produced two more operas, Traum in der Christnacht and Conradin. He was chorusmaster at Düsseldorf in 1847, and in 1850 held a like position in Cologne, where he founded and directed a conservatory. He held the directorship as long as he lived. From 1852 to 1853 Hiller was conductor of Italian Opera in Paris; from 1850 conductor of all the Lower Rhine Festival concerts held at Cologne, and here gained much distinction. He also conducted a series of concerts by the Russian Musical Society, and gave successful concerts in Liverpool and Manchester. In 1849 he was elected a member of the Royal Academy of Fine Arts, Berlin; in 1868 he was given honorary title of Doctor, by Bonn University; and in 1877 the King of Würtemberg conferred on him a patent of nobility.

Hiller's published compositions include chamber-music, piano quartets, trios, string quartets, sonatas for piano, and for piano, violin and violoncello. serenade for piano, études, studies in rhythms, four overtures for orchestra, a festival march, three symphonies, four operas, choruses and a number of cantatas. His two great oratorios, The Destruction of Jerusalem, and Saul, are by many critics thought worthy of a place beside Mendelssohn's oratorios. Hiller is remembered not only as a pianist, conductor and composer but also as a clever writer on musical subjects. His literary works are of a biographical and critical nature. While on tour with Hummel he saw Beethoven on his death-bed. and years later recorded the scene and memories of that master. His Recollections of Mendelssohn he dedicated to Queen Victoria. He edited a volume of letters by Hauptmann to Spohr and other musicians Hiller was the chief exponent of the modern classical school and to him is given first place among the masters influenced by Mendelssohn.

Hiller, Johann Adam. 1728-1804.

The originator of the German operetta or singspiel. He was born in Wendisch-Ossig, near Görlitz in Prussia, son of a schoolmaster and parish clerk. It was due to his beautiful soprano voice that he won a scholarship in the Gymnasium at Görlitz. At the Kreuz School in Dresden he studied the harpsichord and thorough-bass under Homilius. In 1751 he entered for a course of law at Leipsic Con-

servatory, where he earned his way by teaching music and by taking part in concerts as flutist or singer, and here he began his work as an author and composer. He next became a tutor in the home of Count Brühl, going with his pupil to Leipsic, where he resigned his position as tutor and gave his time to concert music and to literature. In 1763 he was director of the Liehaber concerts, and in 1771 he founded a school which aided in the formation of good choir for concerts; to support this institution he gave performances of Handel's and Graun's oratorios. Hiller was, in 1789, precentor of St. Thomas School, retained this position until 1801 and also gave private instruction. Well known among his pupils were Corona Schröter and the Podleski sisters, who induced him to go to Mitau in 1782. Here he won the esteem of the Duke of Courland, who established a band, made Hiller leader, and pensioned him.

His compositions show the influence of Hasse and Graun, whose operas and sacred compositions he studied thoroughly and even copied scores of several of Hasse's operas, but his originality was shown in the series of operetta or singspiel he wrote. While an outgrowth of the French operetta, he put the stamp of his own individuality and of the German style upon them, and will always hold his place in history as the originator of the German Singspiel. They were The Village Barber; The Harvest Wreath; Love in the Country; Lottie at Court; and The Chase. They combine Italian beauty and German solidity. Others of his compositions are a setting of the 100th Psalm; a Passion cantata; funeral music in honor of Hasse; symphonies, and partitas. He edited Weisse's Songs for Children; a choral book; and cantatas.

Himmel, Friedrich Heinrich. 1765-1814.

Born at Treuenbriezen, Brandenburg. Though he gave some time to the cultivation of music, he was educated at Halle for the church. When Frederick William II. heard him play upon the piano he encouraged and aided his further musical study. He studied for three years with Naumann, and at the end of that time returned to Berlin, where by his compositions he again won the esteem of

the King, who made him his chamber-composer, and gave him two years' study in Italy. In 1795 he returned to assume the duties of chapelmaster at Berlin. He visited Stockholm and St. Petersburg, where the Emperor commissioned him to write an opera, Alessandro; lived a while at Riga, and in 1800 returned to Berlin. His works include many songs which were popular in his day; several operas, Fanchon, perhaps, best known of them; an oratorio; a cantata; a mass; vespers; a concerto; and sonatas.

*** Hinrichs, Gustave. 1850-**

Opera conductor and dramatic composer; born at Ludwigshist, Mecklenburg, Germany. After being graduated from the Ludwigshist Gymnasium, he went to Hamburg, where he studied music under Angelo Reissland and Edward Marxen, the teacher of Brahms. He came to America in 1870, and for two years was associate conductor with Theodore Thomas at the National Opera in New York City. For several years he was a professor at the National Conservatory of Music in New York and director at Columbia University and the Metropolitan Opera Company. For ten years he managed his own opera company in Philadelphia, during that time introducing Cavalleria Rusticana and Pagliacci to the American public. He has composed operas, symphonies, choruses and songs, notably the romantic grand opera in three acts, Onti-Ora, which was performed by his own company in Philadelphia.

Hinton, Arthur. 1869-

A well known English composer of orchestral work. Hinton was born at Beckenham, and educated at Shrewsbury for a commercial career, but he inclined to music and took a three years' course in the Royal Academy. He also studied violin and composition, and became subprofessor of violin. He later continued his study in Munich with Rheinberger. After some months spent abroad, during which time he wrote an opera, an orchestral fantasia and a symphony, he returned to London, where he has conducted theatre orchestras and has been connected with various musical societies in different capacities. Hinton's piano pieces are of great beauty; his orchestral work, The Triumph of

Cæsar, was played in 1896 at Queen's Hall, where only the finest of classical compositions are produced. Other of his works are the opera, Tamara; a symphony in C; a sonata in B flat for violin and piano; a suite in D for same; a trio in D minor; a scherzo for piano, violin and violoncello; two operettas for children, The Disagreeable Princess, and St. Elizabeth's Rose; and a number of songs.

Hinton, Mrs. Arthur. 1872-

Born at Watfords, Herts, in 1872 and became the wife of Arthur Hinton the composer, in 1903. Mrs. Hinton is more generally known as Miss Katharine Goodson, and is distinguished as a pianist of fine technique, great musical taste and originality of style. While still a child she appeared in public, and in 1884 went to London to study with Oscar Beringer at the Royal Academy of Music, and later to Vienna, where she was a pupil of Leschetizky for four years. She then appeared at the Popular concerts in London and in a series of recitals through England. Her first appearance in Berlin was in 1899, and the next year she played at the New Philharmonic concerts in Vienna. With Kubelik she toured America in 1902 and 1903.

Hipkins, Alfred James. 1826-1903.

Born at Westminster in 1826. When fourteen years old he entered the piano house of Broadwood & Sons, and was connected with this firm as long as he lived. He was an accomplished pianist; his performances of Chopin's compositions were excellent, and he was also master of the harpsichord. Hipkins is best known as a lecturer and authority on points connected with the piano. His lectures, given at the Royal Academy of Music, Royal College of Music, where he was a member, and before musical clubs of Oxford and Cambridge, have been translated into French, German, Italian and Japanese. Hipkins was also a fellow of the Society of Antiquaries. His works are History of Musical Pitch; Musical Scales of All Nations; contributions to the Encyclopædia Britannica; a valuable descriptive catalog; Guide to the Loan Collection of Musical Instruments at Albert Hall; and old Keyboard Instruments.

Hirsch (hērsh), Carl. 1858-

Born in Bavaria; received his education in Munich, and at various times was teacher in the Violinmakers' School at Mittenwald, and at the King Max Music School, Tegernsee; precentor at Sigmaringen, chorister at St. Imier, Switzerland; church musical director at Munich, and director in Mannheim, Cologne and Elberfeld, where he was director of a school of music and of the Philharmonic concerts. Hirsch is a prolific composer; his compositions are very popular in Germany, and include many male choruses. Other of his works are cantatas; solos; a song cycle, Werinher, setting of a dramatic poem; many single songs; a ballade, Farewell, for solos, mixed chorus and orchestra.

Hirschbach (hērsh'-bäkh), Hermann. 1812-1888.

Born in Berlin; went to Leipsic in 1842, and made that city his home. He began his study of music with Birnbach. His career as a musical critic was a short one, for his immoderate, sarcastic and bitter criticisms published in the Musikalisch-kritisches Repertoriums in Leipsic made him many enemies, and he forsook the musical career for one of a mercantile nature. His compositions are many. Among them are thirteen string quartets; two string quintets; two quintets with clarinet and horn; fourteen symphonies; overtures; and two operas, Othello and Das Leben ein Traum.

Hobrecht (hō'brĕkht), Jacob. 1430-1506.

Sometimes given as Jacob Obrecht. Date of birth is not positively known, but was probably about 1430, in Utrecht on the Rhine. He was one of the most famous musicians of the Fifteenth Century. He was chorister at the Utrecht Cathedral in 1465. Later he was a teacher at St. Donatien, Bruges; director of a school of singing of Cambray, and in 1491 chapelmaster of the Antwerp Cathedral. In the records of the cathedral has been found much data concerning Hobrecht and his work. His masses, motets and hymns have been preserved in various collections, some in manuscript in the Munich Royal Library and in the archives of the Papal Chapel. In 1503 Petrucci printed a collection of Hobrecht's masses under

the title of Missæ Obrecht, and included Je ne demande, Grecorum Malheur me bat, Salve diva parens and Fortuna disparta, which is considered his finest and has been published in modern notation. Hobrecht died in Antwerp in 1506.

Hodges, Edward. 1796-1867

English church organist and composer, who spent most of his life in America, where his influence upon organ music is still felt. He was born in Bristol, England; was organist of St. James and St. Nicholas Churches of Bristol and of the Clifton Church at various times. The degree of Doctor of Music was conferred on him at Cambridge in 1825. He came to America in 1838 and became organist at Toronto; the next year he was organist at St. John's Episcopal Chapel of New York City, and of Trinity Church in 1846. He returned to England in 1863, and died at Clifton in 1867. Hodges composed a Morning and Evening Service, two anthems and other church music; was a contributor to the Quarterly Musical Magazine and to the Musical World; and published an essay on the Cultivation of Church Music. Hodges made improvements in the mechanism of the organ. The new organ in St. James' Church was remodeled under his direction and contained the first C C manual and C C C pedal made in England.

Hoffmann (hôf'-män), Ernst Theodor Wilhelm. 1776-1822.

A writer, composer, artist, conductor, singer, teacher and jurist. A most versatile and eccentric genius; born in Königsberg in 1776. Hoffmann was admired by Schumann, Beethoven, Weber and Carlyle. He was a law student and at the same time a pupil of Podbielski, the organist. He was appointed to an official position in Posen, but his ability to see the humorous side of life, coupled with his artistic talent, led him to caricature public persons and lost him his position. He then turned to music as a means of support. In 1808 he was musical director of the Bamberg Theatre, and in 1810 he was a contributor of piquant articles to the Allegemeine Musikalische Zeitung of Leipsic under the pen name of Johannes Kreisler, the Kapellmeister. These essays and others were published by Hoffmann, in 1814, in two volumes, as Fantasiestücke in Callot's Manier. They are all humorous, interesting, and some of them practically valuable, and will doubtless live long after his musical compositions are forgotten. Among the latter are a number of operas; a ballet; a mass; other vocal works; a symphony; an overture; a quintet for harp and strings; and piano sonatas. Hoffmann died in Berlin in 1822.

Hoffmann, Heinrich August. 1798-1874.

German hymn-writer and composer of music and poems for children. He was born in Hanover and educated at Helmstedt, Brunswick, and, under Grimm, at the University of Göttingen. After studying Dutch literature in Holland, he was appointed, in 1830, as assistant, and in 1835 as professor in ordinary of the German language at Breslau, Prussia. His political opinions caused his dismissal in 1843, but he was allowed to return five years later. He eventually became librarian to Prince Lippé at Corvey, in whose service he died. He published Geschichte des deutschen Kirchenlieds; Schlesische Volkslieder mit melodien; Deutsche Gesellschaftslieder des 16-17 Jahrhunderts; and Kinderlieder.

Hoffmann, Jacques. 1868-

First violinist with the Boston Symphony Orchestra; was born in Graetz, Austria. After studying violin and piano with Kubicek, Zerownicki and Bendiner in Troppau, he entered the Vienna Conservatory in 1882, studying composition and piano and violin with Professor Gruen. On his graduation, at the age of seventeen, he won first prize in a public competition. For two years after leaving the Conservatory he was connected with the Vienna Opera House and Philharmonic Orchestra, under Hans Richter and Fuchs, and during this time appeared as soloist in the Austrian Provinces, in Hungary and South Germany. Since 1890 he has been among the first violinists of the Boston Symphony Orchestra, and has played under Nikisch, E. Paur, W. Gericke and Dr. Carl Muck. He has appeared as solo violinist with orchestras in Boston and elsewhere, and in 1902 founded the Hoffmann Quartet, of which he plays first violin. This

organization is a string quartet composed of Hoffmann, first violin; Adolf Bak, second violin; Karl Rissland, viola, and Carl Barth, violoncello. It is well known for its annual concerts in Boston and other eastern cities. He is a successful violin teacher, and has composed a string quartet; a sonata; some shorter pieces for orchestra; violin and piano-pieces; and some songs.

Hoffmann, Richard. 1831-

English pianist, teacher and composer; born in Manchester. He was a pupil of his father, and then studied with Meyer, Pleyel, Moscheles, Rubinstein, Döhler, Thalberg and Liszt at various times. Hoffmann is perhaps better known in America than in his own country. He appeared as pianist in New York in 1847; then toured with Joseph Burke, a violinist and actor, through the United States. He played at a concert of the Philharmonic Society of New York; later became an honorary member, and appeared on their program for sixteen seasons. When Jenny Lind gave her first series of concerts in this country Hoffmann traveled with her as her first pianist. As a teacher in New York he won the admiration and regard of hundreds of pupils. His brilliant compositions are for the piano, and include some well-known Cuban dances.

Hoffmeister (hôf'mī-shtĕr), Franz Anton. 1754-1812.

Born at Rothenburg on the Neckar; studied law, but later became interested in music. He was chapelmaster of a church in Vienna, and in 1784 opened a book, art and music business. In 1800 he became a partner of Kühnel in a new venture in Leipsic, a Bureau de Musique. It was a success, and is continued now by C. F. Peters. Returning to Vienna, he devoted himself mainly to composition, and produced a number of operas, symphonies, serenades, concertos, quintets, quartets, trios, duos for flute, and variations for different instruments, some church-music and songs.

Hofhaimer (hôf'-hī-mer), Paul. 1459-1539.

Organist, and one of the oldest German composers of importance. He was born at Radstadt. While Court organist and composer in Vienna,

Maximilian I. promoted him to the rank of nobleman. He was also made Knight of the Golden Spur by the King of Hungary, and was later given the freedom of Augsburg, showing the popularity and esteem in which he was held. Hofhaimer was a successful teacher. Some of his pupils were Argentin, Von Bern, Büchner, Conrad and Wolfgang. Part of his music has been preserved in manuscript in the Vienna Library. It includes chorals, lute music and settings of odes of Horace and other Latin poets. A set of his organ pieces is in the Royal Library in Berlin. Hofhaimer died in Salzburg, where during his last years he had been in the service of the Archbishop as Cathedral organist.

Hofmann (hôf'-män), Heinrich Karl Johann. 1842-1902.

A dramatic composer; born in Berlin; was a pupil of Dehn and Wüerst at Kullak's Academy. When nine years old he was a chorister. He began his serious study at fifteen, with Kullak. He gave public recitals upon the piano; taught for several years, and then gave his time entirely to composition. His first work which brought him recognition was a comic opera, Cartouche; this was followed by his Hungarian suite for orchestra, which made his success as a composer assured. His works are many, and show a feeling for the beautiful, a decided dramatic gift and a blending of charm and romance, which made them most popular for a time, but they lack originality. Among them are piano duets; choral works; a cantata for alto solo; chorus and orchestra; part songs; a serenade for strings and flute; a sextet; violin sonata; and his operas, Cartouche, the Matador, Armin, Aennchen von Tharau, Wilhelm von Orianein and Donna Diana.

Hofmann, Josef. 1877-

Josef Hofmann was born at Cracow in 1877. His father, a professor at the Conservatory and director of opera at Warsaw, was his teacher until 1892. Hofmann's mother was a distinguished singer. When not quite six years old Hofmann appeared as pianist, and when eight played the Beethoven Concerto in C minor before Rubinstein, who declared there had never before been such a child musician. From 1892 to 1894 he was a

pupil of Rubinstein's. In 1886 he gave a recital in Berlin before critics, who pronounced his success assured. He then toured Germany, Denmark, Norway and Sweden and played also in Paris, Vienna and London. In 1887 he went to America, giving fifty-two concerts in two and a half months and so impairing his health that he was obliged to rest for a number of years, when he again appeared, no longer as a prodigy but as a matured pianist. He returned to America in 1898 and made a most successful tour. His piano-playing is often compared with that of Rubinstein. Hofmann has composed a number of piano pieces.

Hogarth, George. 1783-1870.

Hogarh, by profession a lawyer, was interested in music, and became an amateur violoncellist and composer. His knowledge of music, keen judgment and talent as a writer made him one of the foremost English musical critics and historians of his time. His first contributions were to the Harmonicon and the Morning Chronicle, both London periodicals. When Charles Dickens, his father-in-law, assumed the editorship of the Daily News, Hogarth was made musical critic. He held this position until 1866, when his health failed him. Other periodicals to which he gave his criticisms and musical news were the Illustrated London News, the Evening Chronicle and the Musical Herald. Hogarth also published a number of ballads, glees and editions of English songs. His literary works are a Musical History; Biography and Criticism; Memoirs of the Musical Drama; The Birmingham Festival; The Philharmonic Society from its foundation in 1813 to 1862. Hogarth was born at Carfrae Mill, near Oxford, and died in London.

Hol, Richard. 1825-

Composer, organist and pianist of the modern romantic German school. Was born in Amsterdam, where, after public appearances abroad as pianist, he became a teacher of music, director of the Amstells Männerchor in 1856, and of the Society for the Promotion of Music in 1857. He then went to Utrecht as city music director, and in 1869 was appointed organist of the cathedral there, and director of school music in 1875. The order

of the Oaken Crown and of the Golden Lion were conferred on him and he was also elected Officer of the French Academy. Hol is ranked among the foremost Dutch composers, and has won much distinction as a musical conductor, teacher and writer. He has contributed to the Dutch Musical Journal Cicilia, and has written a monograph on J. P. Sweelinck. His compositions include an oratorio, David; an opera, Floris V.; masses; songs; symphonies; ballets; and male chorus.

*** Holbrooke, Josef. 1878-**

One of the most important of the younger English composers, whose work has been almost entirely along orchestral lines. He comes of musical stock, his father and grandfather both having been musicians. He was born at Croydon and had his early musical training there from his father. At the age of fifteen he entered the Royal Academy, where he studied four years, his teachers being Frederick Westlake in piano and Frederick Corder in composition. Beside honorable mention in a number of competitions, he won the Potter Exhibition prize for piano playing in 1895, the Sterndale Bennett Scholarship and several other prizes. After leaving the Academy he acted as conductor and accompanist on provincial tours for pantomimes and other light entertainments. While thus engaged, his first orchestral work, a tone-poem, The Raven, founded on Poe's poem, was produced at the Crystal Palace in 1900. He has written in all about twenty orchestral works, among the most important of which are Ode to Victory; Queen Mab, with chorus, The Skeleton in Armor; Masque of the Red Death; Childhood; Characteristic suite and two other suites for strings; and three sets of variations on the popular melodies, Three Blind Mice, Auld Lang Syne, and The Girl I Left Behind Me. Other works founded on Poe's poems are The Bells, for chorus and orchestra; Ulalume, a symphonic poem; and the ballad, Annabel Lee. He has also produced a work for solos, chorus and orchestra, entitled Hommage à Poe. Mr. Holbrooke is at present at work upon an opera entitled Varenka. He has also written songs and chamber-music, which have not proven as successful as his larger pieces.

Holden, Oliver. 1765-1834.

Oliver Holden is best known as the composer of the hymn, Coronation, which was often sung during the United States Civil War as a battle hymn. It was written as a psalm of praise at the birth of his first child. Holden was born in Shirley, Mass. He left his trade, that of a carpenter, to become a singer and composer. He published and edited five volumes of music, mostly psalm tunes.

*** Holländer (hôl'-lĕnt-ĕr), Alexis. 1840-**

Pianist and composer; born in Ratibor, Silesia. He studied piano with Schnabel and Hesse in Breslau; at the Royal Academy of Berlin with Grill, and with A. W. Bach he studied composition. Early in his musical career he conducted the scholar's singing society of the Gymnasium of Breslau. In 1861 he was an instructor at Kullak's Academy and later conductor of important choral societies with orchestras, among them the Cæcilia, of which he was nominated professor in 1888. Beside his compositions for piano, and piano and violin, songs and part-songs, and studies for choral singers, he has edited an instructive volume of Schumann's piano pieces.

*** Hollander, Benno. 1853-**

Violinist and composer; born in Amsterdam. He made his first appearance in London when only a child. His genius seeming to warrant it, he was placed in the Paris Conservatory to study under Massart. He also studied composition under Saint-Saëns. Here he became acquainted with Berlioz, who was then in his last years, and he heard Wieniawski, which was much to his advantage. He won the first violin prize in 1873, then started upon a very successful tour through Germany, Russia, Denmark and Sweden. Returning to London in 1876 he devoted his time to composition and playing the viola. He has held a number of engagements, being leader of the orchestra under Richter at the German Opera, professor of violin at the Guildhall School of Music and directed the orchestra for Henschel in his two seasons of London Symphony concerts. In 1903 he succeeded in establishing an organization of his own at the Kensington Town Hall, called the Orchestral

Society. He was appointed Court violinist to the late King of Holland. Among his works are two violin concertos with orchestra, a pastoral fantasia for the same; The Last Days of Pompeii, a septet for piano, strings and two horns; a symphony, Roland; two orchestral pieces, Drame and Comédie; besides many songs and instrumental pieces.

Holländer, Gustav. 1855-

Eminent violinist; showed a musical inclination at a very early age. Received his first instruction on the violin from his father, a physician of Leobschütz, Upper Silesia. He further pursued his studies under David at the Leipsic Conservatory, then in Berlin under Joachim and Kiel. He appeared with the Berlin Opera Orchestra in 1875, and the same year became a violin teacher in Kullak's Academy of Music. He won recognition while on a tour through Austria with Carlotta Patti and a wider reputation as leader of the Gürzenich orchestral concerts. He was a teacher in the Cologne Conservatory, and when Japha retired as leader of the Cologne string quartet Holländer took the leadership. He filled the post of leader at the opera orchestra in Cologne in 1884, and was also appointed director of the Berlin Stern Conservatory. Holländer has toured Germany, Holland and Belgium as leader of a Hamburg orchestra, and has met with well-deserved success. He has written a number of pieces for the violin and piano.

*** Hollins, Alfred. 1865-**

Blind pianist, organist and composer; born at Hull; a pupil of the Wilberforce Blind Institute of New York, where he studied with Barnby, then with Frits Hartvigson at the Royal Normal College for Blind at Upper Norwood. His first instruction was upon the piano, but under the tuition of Dr. E. J. Hopkins he became equally skilled as an organist. After appearing in London and playing before Queen Victoria at Windsor, he went to Berlin for study under Hans von Bülow, where he further perfected himself and appeared before Royalty at Brussels. He received the appointment of organist at St. John's Church in Redhill in 1884. Dr. F. J. Campbell took him to America with other blind musicians. When he

returned to Europe he entered the Raff Conservatory at Frankfort, and then played in concerts in London and as organist of the People's Palace and of St. Andrew's Presbyterian Church, Upper Norwood. In 1888 he revisited America and was well received, and has since toured Australia, where he also met with great success. His works are varied, embracing anthems, songs, romance for violin and piano, piano solos, two concert overtures and a triumphal march for organ. Both his playing and compositions show sound musicianship, deep feeling and great vigor.

Holmes, Alfred. 1837-1876.

Born in London, he, with his brother Henry, received their only violin instruction from their father. Both choristers at the Oratory, Alfred became the principal soprano. Their first public appearance as violinists was at the Haymarket Theatre in 1847. After this event they spent their time in study, next appearing in 1853 at a concert at the Beethoven Rooms. Two years later they began a tour of the Continent, visiting Brussels, Wiesbaden, Frankfort, Darmstadt, Leipsic, Mayence and Cassel. At the last-named place Spohr took a great interest in them, dedicating his three grand duos to them. In 1857 they went to Vienna, thence to Sweden, where they remained two years, in 1860 to Copenhagen and the next year to Amsterdam. From this time the brothers separated, Alfred settling in Paris, whence he made occasional tours alone. His compositions include the symphonies, Jeanne d'Arc, with solos and chorus; The Youth of Shakespeare; Robin Hood; The Siege of Paris; Charles XII.; and Romeo and Juliet; the overtures, The Cid; Les Muses; and an opera, Inez de Castro.

Holmes, Augusta Mary Anne. 1847-1903.

Born in Paris. Her father was a captain in the English Army and her mother was a member of an old Hampshire family. She became a naturalized French woman in 1879. Her family were much opposed to any artistic career for her, but her love for music was so great that she soon appeared as a child-prodigy, playing and singing at concerts and in drawing-rooms. Many of her airs were

original, composed under the nom de plume of Hermann Zenta. She received instruction in harmony and counterpoint from H. Lambert, organist of the Cathedral at Versailles, and instrumentation from Klosé, official bandmaster. In 1874 appeared her first opera, Héro et Léandre, also the psalm, In Exitu. The next year she became a pupil of César Franck. She became a brilliant pianist, but it is her compositions that have made her famous. A symphony, Lutêce, took a prize awarded by the city of Paris in 1879. She again competed and won honorable mention, and Pasdeloup performed the whole score of her work, Les Argonautes, a lyric drama, at the Concerts Populaires. Her next compositions to appear were the symphonic poem, Irlande; Vision de Sainte Thérèse, for voice and orchestra; the symphonic ode, Pro Patria Ludus; and the great Ode Triomphale. The last named was given at the Exposition in honor of the centenary of 1789 and it carried her fame to foreign lands. Her Hymne à la Paix was written for the Dante festival in Florence; Au Pays Bleu records her impressions of Italy. Other choral works are the Hymne à Apollo and the allegorical cantata, La Vision de la Reine. Her last symphonic poem was Andromède and her last opera, La Montagne Noire. Asarte and Lancelot du Lac are operas in manuscript. Mlle. Holmes wrote the words to nearly all her songs. She died in Paris in 1903; the next year a monument was erected to her memory in the St. Louis Cemetery, Versailles.

Holmes, Edward. 1797-1859.

Musical writer and critic; born near London and died in the United States. He was a schoolboy friend of Keats and of his schoolmaster's son, Charles Cowden Clarke. He received his musical instruction from V. Novello and became a piano teacher. A great admirer of Mozart, he and Novello raised a subscription for Mozart's widow, and in 1828 he took it to her in Germany. As a result of this trip he wrote A Ramble Among the Musicians of Germany. He had been appointed musical critic for the Atlas and later for the Spectator, also occasionally writing articles for Fraser's Magazine and the Musical Times. The Life of Mozart appeared in 1845;

later he wrote a life of Purcell for Novello's edition of that composer's sacred music. Analytical and Thematic Catalogue of Mozart's Piano Music and a Critical Essay on the Requiem of Mozart followed. His arrangement of Mozart's Te Deum was published in 1844. Holmes also wrote some songs, of which My Jenny was the most popular. He spent the last ten years of his life in America.

Holmes, Henry. 1839-

This celebrated violinist was, like his brother Alfred, born in London and educated by his father. As a boy, he was a chorister at the Oratory. The brothers made their first appearance, together, at the Haymarket Theatre in 1847, but thereafter devoted their time to study. They appeared in London in 1853, two years later making a tour through Belgium, Germany, Austria and Sweden. Henry Holmes eventually settled in London and became a professor of violin at the Royal College of Music. His principal compositions are four symphonies; a concert overture; two quintets for stringed instruments; a violin concerto; many violin solos; two sacred cantatas for solo voices, chorus and orchestra, Praise Ye the Lord, and Christmas; and many songs.

Holmes, William Henry. 1812-1885.

English pianist; born at Sudbury, Derbyshire, and died in London. The son of a musician; he was one of the first to enter the Royal Academy of Music. He obtained two of the first medals granted for composition and piano. In 1826 he became assistant professor of the piano, later becoming professor and principal on the teaching staff of the Academy. He gained a high reputation as piano virtuoso, making his debut at the Philharmonic Society, 1851, in Mendelssohn's Introduction and Rondo. In 1876 he performed at the Alexandra Palace a concerto of his own, written for the jubilee of the Academy. He was broad enough to welcome new composers and new music. Among his pupils were the distinguished Sterndale Bennett, the two Macfarrens, J. W. Davison and others. His compositions include an opera, The Elfin of the Lake; symphonies; concertos; sonatas; and songs. He composed much which was never published

Holst (hôlst), Edward. 1843-1899.

Foreign-born playwright, who made his home in America. He was born in Copenhagen, and died in New York. He was very versatile, being an actor, stage-dancer, dancing-master and playwright. He also found time to compose songs and compositions for the piano. These latter were so-called popular pieces, among them Marine Band March and Battle of Manila. He composed a comic opera, Our Flats, and a comedy, Hot Water. He was very prolific, producing about two thousand works.

Holstein (hôl-shtīn), Franz von. 1826-1878.

German composer; born at Brunswick. He entered a military school and became an officer in the army, but studied music at the same time with Richter. While a lieutenant, he produced his first opera, Zwei Nächte in Venedig. After the Schleswig-Holstein campaign he composed a five-act opera, Waverly, which he sent to Hauptmann, who advised him to devote himself to music. Thereupon he resigned from the army and became one of Hauptmann's pupils at the Leipsic Conservatory. Here he produced some good compositions, among them the concert overture, Loreley. He spent the winter of 1856-1857 in Rome, afterwards visiting Berlin and Paris. Eventually he settled in Leipsic, where he died. Besides the operas named, he composed Die Haideschacht, a comic opera; Die Erbe von Morley; and Die Hochländer. His overture, Frau Aventiure, was published after his death. He also produced many songs and instrumental compositions.

Holten (hôl-tĕn), Carl von. 1836-

Composer and teacher; born in Hamburg. He studied piano with Jacques Schmitt, Avé-Lallment and Grädener and for one year was a pupil at the Leipsic Conservatory under Moscheles, Reitz and Plaidy. He is the composer of a children's symphony; a sonata for violin; a trio; a concerto for piano; several piano-pieces; and songs. In 1874 Holten was appointed instructor in the Hamburg Conservatory.

Holyoke, Samuel. 1771-1816.

American composer of church-music and a teacher of both vocal and

instrumental music. He was born at Boxford, Mass., and is a graduate of Dartmouth College. When twenty years of age he published Harmonia Americana, a collection of hymn-tunes and other pieces. He also published The Instrumental Assistant; The Columbian Repository of Sacred Harmony; and, with Oliver Holden, The Massachusetts Compiler. One of his tunes, Arnheim, is still sung. He died at Concord.

Holzbauer (hôlts'-bow-ĕr), Ignaz. 1711-1783.

Born in Vienna. His father, intending him for the law, opposed his study of music, but he studied secretly. After a short trip to Venice his father withdrew his opposition, and he became chapelmaster to Count Rottal in Moravia. He became director, in 1745, at the Court Theatre of Vienna, and his wife was engaged as singer. Two years later they made a tour of Italy, and in 1751 he became chapelmaster to the Duke of Würtemburg at Stuttgart. His pastoral opera, Il Figlio delle Selve, in 1753, won for him the appointment of chapelmaster to the Elector Palatine at Mannheim. Here, with Cannabich as leader, he made the orchestra famous for its excellent performances. Here he composed his only German opera, Günther von Schwarzburg, which made a great success. Holzbauer died in Mannheim, having been entirely deaf for some years. Mozart praised his work very highly. He composed other operas, beside those previously mentioned, about two hundred instrumental symphonies, eighteen quartets for strings, thirteen concertos for various instruments, five oratorios, twenty-six orchestral masses and motets.

Hölzl (hĕl-ts'l), Franz Severin. 1808-1884.

Hungarian composer; born at Malaczka in 1808. He studied in Vienna with Erasmus Kessler and Seyfried. For three years he was a professor at the Institute of Music of St. Anna; in 1841 director of a musical society at Innsbruck, and in 1843 choirmaster of the Fünfkirchen Cathedral. He was given the gold medal for art and science, for his grand mass in D, which he dedicated to the Emperor. His best compositions are found in his church-music, including solemn masses; a Grand Requiem; Te Deum; offertories; psalms; and hymns. Hölzl also wrote a romantic opera, Die Colonna; an oratorio; concert overtures for orchestra; a symphony; quartets for strings; and sonatas for piano and violin.

Homer, Louise.

Famous American contralto singer, at present a member of the Metropolitan Opera Company of New York. Well known in this country and in Europe for her interpretations of the leading contralto roles in opera. Her maiden name was Beatty and she was born in Pittsburg, Pa., the daughter of a Presbyterian minister of that city. She studied singing for several years in Philadelphia and Boston, and in 1896 went to Paris to continue her studies. After two years of hard work under the best teachers, she made her debut at Vichy in La Favorita. Her English debut took place in 1899 at Covent Garden, London, and the same year she sang at the Theatre de la Monnaie in Brussels, making a most favorable impression. Returning to London, she was engaged to sing at the first state concert at Buckingham Palace before Queen Victoria, and since then her rise has been rapid. Miss Beatty was married in 1896 to Sidney Homer, the well-known songwriter, and is the mother of several children. Her best known roles are Amneris, in Aïda; Michaela, in Carmen; Lola, in Cavalleria Rusticana; and Laura, in Ponchielli's opera, La Gioconda, the last being her favorite. Mme. Homer's voice is a contralto of wonderful quality and large volume.

Homilius (hō-mē'-lĭ-oos), Gottfried August. 1714-1785.

Born at Rosenthal, on the frontier of Bohemia. He was a pupil of J. S. Bach, and became the teacher of Adam Hiller. Very little is known of his life. He entered the university of Leipsic in 1735, and in 1742 became organist of the Frauenkirche, Dresden, and in 1755 director of music in the three principal churches there. He was also cantor of the Kreuzschule and brought its choir to a high state of perfection. He was one of the most celebrated organists and composer of sacred music of his time. His motets are model compositions and form his most important work. Not

much of his music has been published, though many copies have been taken of his works. Most of his compositions are in the Royal Library at Berlin, and some are in the archives of the Kreuzchor at Dresden. Hiller has published a collection of his works containing some motets, a cantata on the passion of our Saviour and one on the rejoicing of the shepherds on the birth of Jesus.

*** Hood, Helen Francis. 1863-**

One of America's really gifted musical women. Born at Chelsea, Mass.; studied harmony and composition in Boston under J. C. D. Parker, John K. Paine and G. W. Chadwick, and piano under B. J. Lang; later in Berlin under Moskowski and Philipp Scharwenka. She has composed from her earliest years. The Columbian Exposition at Chicago awarded her a medal and diploma for her work. Among her productions is a trio for violin, cello and piano, probably the first ever composed by an American woman. She has also published two suites for violin, and piano pieces. The best of her songs are Disappointment; the Violet; Cornish Lullaby; Shepherdess; and Message of the Rose.

Hook, James. 1746-1827.

Born at Norwich and died at Boulogne, France. He early showed a tendency for music and was placed under Garland, organist of the cathedral. Going to London, he was organist at Marylebone Gardens from 1769 to 1773. The next year he was engaged for Vauxhall Gardens, which position he held until 1820. He was also organist for many years at St. John's, Horsleydown, and he taught music. Hook was a most prolific composer, producing over two thousand songs; music for the organ, piano and other instruments; an oratorio; catches and glees; and dramatic pieces. He also published an instruction book, Guida di Musica. Many of his songs were published in collections. For some of his songs he received prizes from the Catch Club. Of his songs, Within a mile O' Edinboro' Town and Sweet Lass of Richmond Hill are best known.

Hopekirk, Helen. 1856-

Scotch-American pianist and composer. Born at Edinburgh, Scotland. Studied first with Lichtenstein and A. C. Mackenzie, and after two years' work at Leipsic became a pupil of Leschetizky. Made her debut as a pianist at the Gewandhaus, Leipsic, in 1878. In 1883 and 1884 gave concerts in Great Britain and the United States. In 1897 became a teacher in the New England Conservatory, Boston, where she remained until 1901. At present is teaching privately in Boston. She has given many piano recitals and has played with the leading orchestras of the United States and Europe. Her compositions consist of a concertstück for piano and orchestra; a piano concerto; a sonata for piano and violin; and many songs.

Hopkins, Edward Jerome. 1836-1898.

Son of the Rt. Rev. John Henry Hopkins. He was born in Burlington, Vermont, and received his early education there. Was later a student at the University of Vermont, and then at the New York Medical College. His thorough knowledge of music he gained himself, his only instruction being in his home and in his father's church. He became organist and choir leader in various churches at Burlington and New York City. He gave concert lectures throughout the United States; was editor of several musical publications, and was the founder of the Orphion free school for choir-boys in New York City. It was under his leadership that the first choir of child-voices sang Handel's Halleujah Chorus. His compositions include music for children's voices; Samuel, a cantata; Dumb Love, an opera; and Taffy and Old Munch; Festival Vespers for a boy choir; church-music; secular songs; and piano pieces. His work is known not only in America but in England, where his orchestral music was played at the Crystal Palace, London, in 1874, and in Germany, where, at Liszt's house at Weimar, his chamber-music was introduced. Hopkins died at his home near Passaic, New Jersey.

Hopkins, Edward John. 1818-1901.

Church composer and one of the best authorities on organ construction; he is best known by his publication, with Dr. Rimbault, of The Organ, Its History and Construction. He was born in Westminster, and when eight years old became a chorister of the Chapel Royal under Wil-

liam Hawes. Upon leaving the choir he studied under Thomas Forbes Walmisley. He held various posts as organist in London, in 1843 being appointed to the Temple Church, where he gained a high reputation. He was also unrivaled as an accompanist. In 1882 he obtained the degree of Doctor of Music from the Archbishop of Canterbury, and four years later the same from the University of Toronto. He was professor of organ at the Royal Normal College for the Blind, Upper Norwood, London, His compositions include anthems; chants; psalm tunes; and church services. His anthems, Out of the Deep, and, God is Gone Up, obtained Gresham prize medals. A duet, May day, and a trio, Welcome, are also his work. Hopkins had sung at the coronation of William IV., in 1831, and he lived to be in the choir at the Diamond Jubilee of Queen Victoria, in 1897. Upon his completion of fifty years' service as organist of the Temple, in 1893, he had a presentation from the Benchers.

Horn, August. 1825-1893.

German composer, who was born at Freiberg, Saxony, and spent most of his life in Leipsic. He received his education at the Leipsic Conservatory. The years between 1862 and 1868 he spent in Dresden. He became celebrated by his clever arrangements of symphonies, operas, etc., for the piano for four and eight hands, and for two pianos. He composed an opera, Die Nachbarn, which was produced in Leipsic in 1875. Among his compositions are also overtures for orchestra; piano pieces; and songs.

Horn, Charles Edward. 1786-1849.

Son of Karl Friedrich Horn, who was a teacher and organist. He was born in London in 1786 and received his early musical education from his father, and then studied singing with Rauzzini. In 1809 he appeared as a singer in English opera at the Lyceum. Later studied with Thomas Welsh, and composed several operas, a few of which met with success. He again appeared in 1814 as a singer and composer. In 1833 he introduced in America several English operas at the Park Theatre, New York. Through illness he lost his voice and took up the work of teacher and publisher and

importer of music. After a ten-years' residence in America he returned to London, where he was appointed musical director of the Princess Theatre. In 1847 he was in America as conductor of the Handel and Haydn Society of Boston, spent another few months in London, where he produced his oratorio, Daniel's Prediction, and then again assumed the directorship of the Handel and Hayden Society in Boston, where, in 1849, he died. During his first stay in America he produced an oratorio called The Remission of Sin; in England another oratorio, Satan, was performed by the Melophonic Society. His compositions for the theatre were numerous, among them Rich and Poor; The Devil's Bridge; The Woodman's Hut; The Wizard, etc. He also wrote a cantata, Christmas Bells; a glee; and popular songs, including Cherry Ripe, and Through the Wood, and edited a collection of Indian Melodies.

Horn, Karl Friedrich. 1762-1830.

Born at Nordhausen, Saxony, and died at Windsor, England. An organist and composer, he studied first in his native town under Schröter. When twenty years of age he came to London, where the Saxon ambassador, Count Brühl, introduced him as a teacher among the English nobility. After the publication of his Six Sonatas for the Piano he was made musicmaster in ordinary to Queen Charlotte and the Princesses, which position he held until 1811. In 1823 he succeeded William Sexton as organist of St. George's Chapel, Windsor. With Samuel Wesley, he prepared an English edition of J. S. Bach's Well-Tempered Clavier, which was published in 1810 He composed some military divertimentos; twelve themes with variations for the piano with an accompaniment for flute or violin; and several sets of sonatas.

*** Hornemann (hôr'-nē-män), Emil Christian. 1841-**

Son of Johann Hornemann, a Danish composer. Born in Copenhagen in 1841. His father instructed him in music and he later went to the Leipsic Conservatory for three years. He became director of a school of music in Copenhagen, and is the composer of many songs; two overtures; Aladdin and Heldenleben; and piano caprices.

Horsley, Charles Edward. 1822-1876.

Son of William Horsley, the composer; he was also a composer and writer, having received his first instructions from his father. Later he studied under Moscheles, and, upon the advice of Mendelssohn, who was a friend of the family, he was placed under Hauptmann, at Cassel. Afterwards he went to Leipsic, where he received personal instruction from Mendelssohn, and contracted a friendship with Spohr. He composed a number of works while in Germany, among them a trio for piano, violin and violoncello, and an overture. Returning to England he taught music, also performing on the piano and organ, being organist of St. John's, Notting Hill, from 1853 to 1857. During this time he composed the oratorios David, Joseph and Gideon; an anthem; music for Milton's Comus; besides many pieces for the piano and songs. Leaving England for Australia he held a position there as organist in Melbourne, while there writing an ode, Euterpe, for solos, chorus and orchestra. Soon after 1870 he removed to the United States. He died in New York and his body was brought to England and buried in Kensal Green Cemetery. Horsley edited his father's glees in 1873 and his own Text Book of Harmony was published in London after his death.

Horsley, William. 1774-1858.

Composer and organist; the descendant of an old Northumbrian family whose castle still stands near Morpeth. Born in London and at sixteen years of age was articled for five years to Theodore Smith, a pianist. From him, however, he received more ill-treatment than instruction. Through his acquaintance with the three Pring brothers and John Wall Callcott, he was encouraged to write glees, the composition of which afterwards made his reputation. In 1794 he was elected organist of Ely Chapel, Holborn, and three years later was made a member of the Royal Society of Musicians. About 1847 he resigned his position in Holborn and became assistant organist to Dr. Callcott at the Asylum for Female Orphans. Succeeding him as organist in 1802, Horsley held this position until 1854. He, with Dr. Callcott, founded the Concentores Sodales in 1798, a club

for the encouragement of glee and canon writing. In 1800 he graduated as Bachelor of Music at Oxford, his exercise being an anthem, When Israel came out of Egypt. He held other positions in London as organist and in 1813, with others, founded the Philharmonic Society. The most popular of his glees are By Celia's Arbour, See the Chariot at Hand, Mine Be a Cot, Cold is Cadwallo's Tongue, and O Nightingale. He also published a collection of Hymn and Psalm Tunes; a Collection of forty Canons; a Collection of Psalm Tunes with Interludes; songs, sonatas, and other pieces for the piano, and An Explanation of the Major and Minor Scales. When Mendelssohn visited England in 1829 he formed an intimate friendship with the Horsleys.

Hothby, John. -1487.

English Carmelite monk who is supposed to have lived in the Fifteenth Century. He seems to have been a man of considerable learning, being a doctor both of Theology and Music. He lived long at a monastery in Ferrara, Italy, but about 1440 went to Florence. In one of his letters he tells of traveling in France, Great Britain, Italy, Germany and Spain. From 1467 to 1486 he lived in Lucca, Italy, as a teacher in the Carmelite monastery of St. Martin. Henry VII. invited him to England in 1486 and it is supposed that he died the next year. Many of Hothby's works are still in existence, manuscript copies being in the British Museum and libraries at Ferrara, Bologna and Paris.

*** Howard, George Henry. 1843-**

American composer, teacher and lecturer; was born at Norton, Massachusetts. His father and sister were his first teachers, and he later studied at the Boston Music School, where his teachers were J. W. Adams, B. F. Baker and J. W. Tufts in singing. After teaching five years in the Boston Music School he went to Leipsic in 1869, and studied there in the Conservatory under Moscheles, Richter and Papperitz. The next year he studied with Haupt and Kullak in Berlin, then returned to Boston where he taught. In 1874 he went to London to teach in the Royal Normal College and Academy of Music for the Blind, but after one year there

returned to America and became director of the Olivet (Michigan) Conservatory of Music, a position which he occupied for six years. He also taught and lectured in the New England Conservatory of Music at Boston, and in 1891 he organized the Boston School for Teachers of Music. For twelve years he was a teacher on the faculty at the Martha's Vineyard Summer Institute. Since 1898 he has given his time to private teaching, composition and concert playing. He has given many lectures and lecture recitals, and has written a Course in Harmony; Outline of Technique; and Modern and Classic Repertory for the Organ. He has composed many pieces for the organ; an Amen Chorus; many excellent anthems, and a number of piano pieces, besides an unpublished piano method, Manual of Analysis. In 1907 he founded a new school of music for instruction in conceptive methods. He was the successful conductor of two orchestras.

Hubay (hoo'-bä-ē), Jenö. 1858-

Hubay is sometimes known as Eugen Huber. He was born in Budapest and is a famous violinist. Karl Hubay, father of Jenö, was a violin professor at the Pesth Conservatory, chorister of Hungarian National Opera, and an apostle of Wagner. He gave Jenö Hubay his first violin instruction and at the age of eleven Jenö played in Pesth at a public concert one of Viotti's concertos, and was pronounced a prodigy. In 1871 he was sent to Berlin and for five years studied under Joachim at the Hochschule. When in 1899 the sixtieth anniversary of Joachim's public appearance was celebrated in Berlin, Hubay was one of the distinguished violinists to play at the grand concert. After finishing his course of study with Joachim he returned to his home and gave a public concert. Liszt heard this performance and upon his recommendation Hubay appeared at the Pasdeloup concerts, in 1878, with great success. While in Paris he met many famous musicians, among them Vieuxtemps who was delighted with his rendering of violin compositions and became his life-long friend. Vieuxtemps' last concerto was dedicated to Hubay, and after Vieuxtemps' death Hubay orchestrated his seventh concerto and entirely revised his works. After leaving Paris, Jenö

Hubay made a tour as soloist through France, England and Belgium, and won great renown. In 1882 he filled a position which has been held by so many brilliant musicians, that of principal professor at the Brussels Conservatory. Upon the death of his father in 1886 he resigned the post in order to succeed the elder Hubay at the Budapest Conservatory. He has also been a teacher of violin in the Royal Academy of the same city, and he has successfully toured Germany, Russia and Italy since accepting the above position. While in Brussels he founded a quartet and later founded another in Pesth which Brahms pronounced one of the best in existence. Hegyesi, formerly of the Florentine Quartet is cellist. Although best known as a violinist and teacher, Hubay has also won recognition by his compositions, which include three operas, one based upon Coppée's Luthier de Crémone Alinon, and A Falu Rossza; a concerto; a sonata; songs and many violin pieces founded largely upon Hungarian national airs.

*** Hubbard, William Lines. 1867-**

William Lines Hubbard was born in 1867 in Farmersville, New York. At an early age he was taken to Southern Illinois, where the town of Kinmundy was his home until 1880, when his parents moved to Chicago. His schooling was begun in the grammar school of Kinmundy, and his study of piano, which commenced early, was with the country "music teacher," until he received instruction from Julia Gould Hall, an English soprano who at one time enjoyed success and popularity in London and throughout this country, and whose musical knowledge was more than ordinarily wide and thorough. In Chicago the Lake View Grammar School and later the Lake View High School were attended. Music study during these years in Chicago had been almost wholly neglected, but in the autumn of 1885, after taking a position at bookkeeper in the business office of the Chicago Evening Journal and later writing reviews of concerts and operas for that paper, the study of piano was resumed, Mrs. Fannie Bloomfield-Zeisler being the instructor. For some three years Mr. Hubbard combined the double labors of bookkeeper and critic, but virtually gave up the latter in 1890 and con-

fined himself to clerical work until February of the following year, when the position as music editor of the Chicago Tribune, as successor to the late Frederick Grant Gleason, was offered him. He accepted the position, visited Europe for the first time the following summer, attending the Mozart and Wagner Festivals at Salzburg and Bayreuth, and until July, 1893, devoted himself entirely to musical criticism. From 1893 to 1898 Mr. Hubbard resided in Dresden, giving his whole time and attention to the study of piano, of theory and composition, and of singing. His piano studies were with Kronke and Scholtz, his theory and composition with Hans Fahrmann and his singing with G. B. Lamperti and Mme. Bachi-Fahrmann. In 1898, some four months were spent in London studying oratorio with Fred Walker. After the return to Chicago in August of 1898 Mr. Hubbard taught theory and composition privately and in the Watson School, and in February of 1899 resumed his position as music editor of the Chicago Tribune. In October, 1899, he was sent by the Tribune as special representative and correspondent to Vienna, where he remained for a year, devoting his leisure time to further study of singing under the instruction of Josef Steineder. Returning in November, 1900, he took up his work as critic and also became literary editor of the Tribune. Later he resigned the latter position and began the teaching of singing. In 1902 he accepted the position of dramatic editor as well as musical editor of the Tribune, and continued in this double capacity until December, 1907, when he gave up the dramatic editorship, retaining the musical work, and devoting more of his time to writing on musical subjects and to his work as teacher of singing.

Huber (hoo'-bĕr), Hans. 1852-

Composer and teacher; born in Shöneward, Switzerland. Studied for four years at the Leipsic Conservatory. After two years of private teaching in Wesserling, he became a teacher in a school of music at Thann, Alsace, and in 1896 was made director of the Music School of Basle, as successor to H. Bagge. In 1892 the University of Basle conferred upon him the honorary title of Doctor of Philosophy. Huber's composi-

tions are varied, including operas, sonatas, suites for two and four hands, fugues, songs, part-songs, cantatas, trios, overtures, violin concerto, symphonies, serenades, quartets for strings, suite for piano and cello, etc. They show somewhat the influence of Schumann and Brahms as well as Liszt and Wagner, but he has added much of himself and they have an original rhythm and poetical setting. His best known works are a fairy opera, Florestan; a Tell symphony; Summer Night, a serenade; Romischer Carnival for orchestra, and his two operas, Weltfrühling and Kudrun.

Huber, Joseph. 1837-1886.

Composer and violinist; born at Sigmaringen. His first musical instruction was violin under Leopold Ganz and harmony and composition under Marx, both of the Stern Conservatory of Berlin. Later he was a pupil of Eduard Singer and Peter Cornelius in Weimar. Here Liszt influenced him strongly. He became a member of the band of the Prince of Hechingen at Löwenberg, going to Leipsic in 1864 to be leader of the Euterpe Orchestra. The next year he played in the Court band at Stuttgart. The personal acquaintance he had with Peter Löhmann, at Leipsic, influenced his after productions, which were less stereotyped than much of the music of his time. Huber was such an enthusiastic believer in the new German School that he even omits the signature of the piece. Besides two operas, Die Rose von Libanon and Irene, he composed four symphonies, in one movement, many songs, and instrumental music.

*** Hubermann (hoo'-bĕr-män), Bronislaw. 1882-**

Born at Czenstochowa, near Warsaw. His first instruction on the violin was under Michalowicz, at the Conservatory. When seven years of age he could perform Spohr's second violin concerto. When ten years of age he was placed under Joachim for nearly a year, after which he played in Amsterdam, Brussels and Paris. In 1894 he went to London and the following year to Vienna where Adelina Patti engaged him to play at her farewell concert. He was enthusiastically received and attracted the attention of Hanslick and Brahms. He traveled through Austria, Italy, Ger-

many, Russia, America and England and finally selected Berlin for his home. While in Italy he was invited by the municipality of Genoa to play on Paganini's Guarnerius violin, a rare honor. Hubermann is a thorough master of the violin and has a wonderful technique, particularly of the right hand.

Huberti (ü-bĕr-tē), Gustave Léon. 1843-

Belgian composer; born at Brussels. He was a pupil at the Conservatory there and won the second prize in 1863 for his cantata, Paul and Virginia, winning the Grand Prize of Rome two years later, for his cantata, La fille de Jephté. The latter prize enabled him to travel through Europe and he became director of the Conservatory of Mons until 1877, when he resigned. He was conductor and teacher at Antwerp and Brussels and in 1886 was made professor of harmony at the Brussels Conservatory. He has composed the oratorios Een laatste zonnestraal, Blormardinne, and Willem van Oranjes dood; the dramatic poem Verlichting, for organ, orchestra, solos and choruses; a symphonie funèbre; a romantic suite, many songs, piano-pieces and instrumental numbers.

Hucbaldus (hook'-bält-oos), de S. Amando. About 840-930.

A Benedictine monk, author and musician. He studied music with his uncle Milo at the St. Amand monastery but left when twenty years of age, owing to his uncle's jealousy. Going to Nevers, he established a singing-school. He continued his studies at St. Germain d'Auxerre and about 872 succeeded his uncle at St. Amand. He took charge of a school at St. Bertin and about 893 was called, with Rémi d'Auxerre, by the Archbishop of Rheims to reëstablish the old church-schools in the diocese. Upon the death of the Archbishop, in 900, he returned to St. Amand. More is known of his work than of his life; his work on harmony being the earliest in which rules are illustrated by practical examples. The tract, De Harmonica Institutione, the only one of his works that has been preserved to us, has two perfect copies. One is in the Paris Library and the other in Corpus Christi College, Cambridge.

To Hucbaldus is given the credit of having first used parallel lines to indicate the rise and fall of tones. The tract concludes with an account of the descent of Orpheus into Hades, in search of Eurydice.

*** Hüe (ü), Georges Adolphe. 1858-**

A French dramatic composer; born at Versailles. He studied in the Paris Conservatory under Reber and Paladilhe. He was awarded the Grand Prize of Rome in 1879, two years later winning the Crescent prize and taking that offered by the city of Paris in 1885. One of the most successful teachers in Paris, he has also written much chamber-music and many pieces for different instruments. His operas are Les Pantins; La belle au bois dormant; Vazanta; Le roi de Paris; and Titania. He has written many songs, choruses, a symphonic overture; Rübezahl, a symphonic legend; Résurrection; épisode sacré; Le Berger, ballade; and a fantaisie for violin; Cœur Brisé, a pantomime.

Hueffer (hüf'-fĕr), Francis. 1843-1889.

Author and musical critic; born at Münster. He studied music and modern language in London, Paris, Berlin and Leipsic, thereafter taking up his residence in London where he devoted himself to literary work. While in Berlin he had become one of the admirers of Wagner and later his publication, Richard Wagner and the Music of the Future, caused English musicians to acknowledge the genius of the great artist. He was appointed musical critic of The Times in 1878, having already been editor of the New Quarterly Magazine. The same year appeared his learned treatise, The Troubadours, a history of Provençal Life and Literature in the Middle Ages. Its publication caused his election to the Félibrige Society. He also delivered lectures on the same subject at the Royal Institution in 1880. Hueffer wrote the librettos for Colomba, The Sleeping Beauty, The Troubadour, and a clever translation of Boito's Otello for Verdi's music. He published a collection of his Times articles, translated the correspondence of Wagner and Liszt into English, besides many other works.

Hullah, John Pyke. 1812-1884.

Distinguished composer and musical writer; born at Worcester. He was a

pupil of William Horsley, later studying singing under Crivelli at the Royal Academy of Music. He became known in 1836 by his music to Charles Dickens' opera, The Village Coquettes, produced at St. James' Theatre. This was followed by The Barbers of Bassora, a comic opera, and The Outpost. Having studied with Wilhem in Paris, Hullah opened in 1841 his singing-school for schoolmasters at Exeter Hall, London, which met with immediate success, and the general public as well as teachers flocked to obtain instruction. In 1847 his scholars and admirers erected and presented him with St. Martin's Hall for the public performances of his pupils. From 1844 to 1874 he was professor of singing at King's College, later holding the same at Queen's and Bedford Colleges. He succeeded Horsley as organist of the Charter House, and for many years conducted the annual concerts of the children of the Metropolitan Schools at the Crystal Palace. He edited Wilhem's Method of Teaching Singing, adapted to English use. He wrote A Grammar of Vocal Music, A Grammar of Harmony, A Grammar of Counterpoint, and The History of Modern Music. His compositions include motets, anthems, concerted vocal music, and many songs, of which O! That We Two Were Maying, The Storm, and Three Fishers, are still popular.

Hüllmandel (hĭl-mänt-'l), Nicholas Joseph. 1751-1823.

Born in Strasburg; a nephew of Rodolphe, the celebrated performer on the horn; he became a famous pianist and performer on the harmonica. His first study was in the cathedral of his native town, afterwards in Hamburg under Philipp Emanuel Bach. He traveled in Italy, going in 1776 to Paris, where he lived for ten years. There he introduced the German style of playing piano-music and became a fashionable teacher. He went to London, having lost much property during the French Revolution, and died there. Some of his works rank among the best of his time; piano trios, sonatas, also sonatas for violin with piano, airs and variations for piano alone.

Humfrey, Pelham. 1647-1674.

English musician and composer, who, when a child, was one of the

first set of children in the Chapel Royal after the Restoration. At seventeen years of age he composed the words of five anthems contained in Clifford's Divine Services and Anthems. He was also associated with Blow and Turner in the composition of the anthem, I Will Always Give Thanks. In the same year Charles II. sent him abroad to study music in France and Italy. Having studied under Lully in Paris, he afterwards introduced his methods in England. In 1667 he was appointed a gentleman of the Chapel Royal and in 1672 succeeded Captain Cooke as master of the children. Humfrey died at Windsor when only twenty-seven years old. Boyce considers that he was the first of our ecclesiastical composers who had the least idea of musical pathos in the expression of words. His compositions are chiefly sacred and include a large number of anthems, services and songs. He also composed some good secular songs, some of which are to be found in Sir John Hawkins' History of Music. Among his songs are two odes composed for the King's birthday.

Hummel (hoom'-mĕl), Ferdinand. 1855-

Harp virtuoso; appearing in public when only seven years old. He was born in Berlin and studied first with his father, who was a musician. When nine years of age he toured Europe with his father, his performance winning for him a royal grant which assisted him to further study. He entered Kullak's Academy, going to the Royal High School of Music in 1871. In the Academy he studied piano under Rudorff and Grabau, and composition under Kiel and Bargiel. Hummel is a very prolific writer, a concert-fantasia for harp and orchestra and a symphony though still in manuscript have been frequently performed. Among his compositions are three one-act operas, Mara, Ein treuer Schelm, and Augla; one three-act opera, Assarpai; four cello sonatas; a fantasy for cello and piano; a nocturne for cello, harp and harmonium; many pieces for piano and violin and some songs. A specialty of Hummel's is the setting to music for solo and three-part female chorus the fairy tales Rumpelstilzchen, Frau Holle, Hänsel und Gretel, Die Meerkönigin, and Die Nayaden.

Hummel, Johann Nepomuk. 1778-1837.

Distinguished Austrian pianist and composer; born at Presburg, where his father was director of the Imperial School of Military Music. His first instruction was from his father. When seven years old his family moved to Vienna where the father had been appointed chapelmaster of Schikaneder's Theatre. Here Mozart heard the boy play and became very much interested in him, taking him into his home and teaching him for two years. This great advantage was much appreciated by Hummel, who took keen enjoyment in meeting the distinguished people who came to the house. At the end of the two years Mozart gave a concert for the boy's debut and he made such a brilliant success that his father decided to take him on a tour. They visited Germany, Denmark, England and Holland. They spent about a year in London, where he studied under Clementi. Hummel must have felt the decided difference from the informal instruction received from Mozart but, undoubtedly, he acquired much thoroughness from the logical methods of Clementi. Returning to Vienna in 1793 he studied composition under Albrechtsberger, also dramatic writing under Salieri. The great Haydn was attracted by him and gave him good advice and some instruction. Beethoven having come to Vienna to study, they became fellow-students and, later, rivals in their playing. Probably at this time Hummel wrote his four operas. From 1804 to 1811 he held the position of chapelmaster to Prince Esterhazy, in which he succeeded Haydn who had held it for thirty-eight years and only resigned it at the approach of old age. During the next five years he taught, composed and played in concerts. In 1816 he was appointed chapelmaster at Stuttgart and in 1820 he went to Weimar in the same capacity, which position he held until his death. None of these appointments prevented his concert tours, for he obtained frequent leave of absence and was everywhere enthusiastically received. He appeared in St. Petersburg in 1822 and in Paris in 1825. Here he was made Chevalier of the Legion of Honor. The next year he appeared in Belgium and Holland, in 1827 at Vienna and in 1828 at Warsaw. He remained in London for a season as conductor of the German Opera Company at the King's Theatre. In 1833 he returned to Vienna, where he remained until his death. Hummel had many friendships and was warmly loved. During his lifetime he was the recipient of many princely favors. He published, in 1824, a famous book, the Piano School, in which he advocated a system of fingering which afterwards came into use. As a pianist he ranked among the best of his time. Though he did not always reach the emotions of his audience he charmed them with his brilliant technique and the exquisite finish of his performance. His compositions include dramatic, instrumental and church music. He was a thorough master of the art, having a sensitive sense of rhythm. He composed about one hundred and twenty-four works, many of which are lost. His Graduale and Offertorium are used at the present time in Austria and Hungary. About six of his concertos and a few of his sonatas remain standard works and are still in demand. Of his compositions that still live are the third, A minor; the fourth, B minor; and the sixth, A flat, of his seven concertos; the D minor septet for piano, flute, oboe, horn, viola, cello and doublebass; the sonatas in F sharp minor; A flat, for four hands; and D; the rondos, Villageois, La bella capricciosa; and the Bagatelles.

Humperdinck (hoom-pĕr-dĭnk), Engelbert. 1854-

German composer, critic and teacher; born in Siegburg, near Bonn, in the Rhine provinces. He had intended architecture to be his life-work, but Ferdinand Hiller persuaded him to take up music. He afterwards became a pupil of Hiller in the Cologne Conservatory. He won many prizes there which enabled him to continue his study in Munich, under Franz Lachner and Josef Rheinberger at the Royal Music School. In 1878 he won the Mendelssohn prize in Berlin and with this money (3000 marks) he went to Italy. There he met Wagner and began that friendship and mutual interest which was to last until Wagner's death. Going together to Bayreuth, Humperdinck materially assisted him in the production of Parsifal by preparing and coaching the cast. Wagner selected him to

write the piano arrangements of his music dramas because he was so in touch with the great composer's ideas. He was also an instructor of Siegfried Wagner. He left Bayreuth, having won the Meyerbeer prize in 1881, and traveled again in Italy, France and Spain. He taught theory of music for two years in the Conservatory at Barcelona. In 1887 he returned to Cologne, teaching there, and from 1890 to 1896 he was a professor in the Hoch Conservatory, Frankfort. In the latter city he was also a teacher in Stockhausen's Vocal School, concertmaster at the opera, and musical critic for the Zeitung. The Kaiser created him professor in 1896, and in 1900 he was called to Berlin as a member of the Academy of Fine Arts and as the head of a master-school for composition.

Humperdinck seems to be fond of children, as most of his operas were written for the amusement of youthful relatives at the family reunions. Some of them are Dornröschen; Saint-Cyr; Die Sieben Geislein; and Die Königskinder, which was given in England and America under the title of The Children of the King.

His greatest work, Hänsel and Gretel, appeared in 1893 and immediately became world-famous. It was performed in London in 1895, being rendered into English by Constance Bach, and in the fall of the same year had its first representation in New York, at Daly's Theatre. This opera is shorter than the hitherto four-horn style and may be said to begin the new romantic school of Germany. Other of his compositions include a Humoreske, and Moorish Rhapsodie for orchestra; a choral work, Das Glück von Edenhall; a choral ballade, Die Wallfahrt Nach Keylaar; and music for male or mixed choirs.

*** Huneker (hu'-nĕk-ĕr), James Gibbons. 1860-**

An American musical writer and critic; born at Philadelphia. His parents were John and Mary (Gibbons) Huneker, of Irish and Hungarian ancestry. There seems to be some doubt as to the year of his birth, some authorities giving 1859. Was placed in Roth's Military Academy, where he remained until 1874. The next year he began a three years' course in the Law Academy of Philadelphia. He had been studying piano with Michael Cross and felt justified in continuing the study abroad. In 1878 he entered the Paris Conservatory, receiving instruction for the piano from Théodore Ritter, and theory from Léopold Doutreleau. While in Paris he earned a living by corresponding for American newspapers. Returning to America he located permanently in New York City, where for ten years, 1888 to 1898, he was a piano instructor at the National Conservatory. Here he was associated with Rafael Joseffy, from whom he gained much instruction and advice. In 1887 Huneker joined the staff of the New York Musical Courier, becoming an associate editor in 1902. He held positions as dramatic and musical critic on the New York Recorder and Morning Advertiser. He was musical editor and eventually dramatic editor of the New York Sun. In spite of such a busy life he found time to do some interesting writing. Mezzotints in Modern Music is a collection of essays, and Chopin, the Man and His Music, is a most sympathetic life of Chopin, of interest to all, whether musician or otherwise. His Melomaniacs is a collection of clever stories on musical subjects, somewhat satirizing the musical profession.

Hünten (hĭn'-tĕn), Franz. 1793-1878.

Pianist and composer; born at Coblentz; the son of an organist, who was his first teacher. He was a pupil in the Paris Conservatory, and lived in Paris from 1819 to 1837. He was a popular pianist, and composer of piano-music. For many years he enjoyed great renown, though his productions are now almost entirely forgotten, as they were mostly of a superficial nature. In 1837 he returned to Coblentz and died there in 1878. His compositions include rondos, sonatas and fantasias.

Hurlstone, William Yeates. 1876-

English pianist and composer. Born in London; he received his first instruction on the piano from his mother. He has a natural genius for composition, for, without aid, at nine years old, he composed a set of five valses, and when eighteen won a scholarship at the Royal College of Music. While in this college he studied under Stanford for composition.

and under Algernon Ashton and Edward Dannreuther for piano. He plays brilliantly, having appeared in a number of concerts given at St. James' Hall, London, but he has not been strong enough to appear much in public. His reputation has been made through his compositions. His chamber-music includes a sonata for piano and violin, one for cello and piano, a string quartet in E minor, a quintet for piano and wind-instruments, and a suite for clarinet and piano, etc. He has published several songs and part-songs. The Magic Mirror, a fairy suite, is his work.

*** Huss, Henry Holden. 1862-**

Dramatic and lyric composer, son and pupil of George John Huss; born in Newark, New Jersey. He received from his father a sound musical foundation, and in 1879 began the study of theory and with Otis B. Boise; continued under him until 1883, when he went to Europe and became a pupil in counterpoint, composition, instrumentation, organ and piano at the Munich Conservatory under Josef Rheinberger, Josef Giehrl and Ludwig Abel. While there he won recognition for his work in counterpoint, produced his idyl, In the Forest, for small orchestra, and at his graduation played his rhapsody in C major. After three years' study he returned to America to live in New York City. The rhapsody above mentioned was first played in his own country by the Boston Symphony Orchestra. In 1888 his Ave Maria for women's voices, string orchestra, harp and organ was heard in public, and the year following Van der Stucken carried his violin romance and polonaise for violin to Paris and produced them at the Exposition. Huss gave in New York a concert of his own works in 1889, and in 1894 played with the Boston Symphony Orchestra, when he first gave his concerto for piano and orchestra.

Other of his works are The Fountain, for women's voices, an Easter theme for chorus and orchestra with soprano and alto solos, a Festival March for organ and orchestra, a trio for piano, violin and cello, a Prelude Appassionata for piano dedicated to and played by Miss Adele Aus der Ohe; for piano, Three Bagatelles, an Étude Mélodique, an Albumblatt, a Pastoral; for the voice, a setting of

Du bist wie eine Blume, the Song of the Syrens, Jessamine Bud, They That Sow in Tears; two songs from Tennyson, There is Sweet Music Here, and Home They Brought Her Warrior Dead, the last with orchestra accompaniment. An important composition is his Death of Cleopatra, the words used are Shakespeare's. His piano concerto in D major is pronounced by Robert Carter as the best American concerto.

Hutschenruijter (hoot'-shĕn-roi-tĕr), Willem. 1796-1878.

One of the most active and praiseworthy of Dutch musicians. Born and died at Rotterdam, Netherlands. Studied under Hummel and Romberg, and violin under Dahmen. Became a leading artist of the violin and horn. In 1821 he organized the band of the National Guard, and in 1826 the Eruditio musica, one of the best musical societies in the Netherlands. He eventually became director of both of these organizations, as well as of the Musis Sacrum Society. He taught at the School of Music and was chapelmaster of St. Dominik's Church. The Order of the Oaken Crown was conferred upon him in 1858; he had previously received the honorary title of chapelmaster at Delft and was a member of the Academy of St. Cecilia of Rome. Among his compositions are an opera, Le Roi de Bohême; four symphonies for full orchestra; two concert overtures; overtures for wind-instruments; a sonata for piano and violoncello; several collections of songs; masses and cantatas.

Hyllested (hŭl'-lĕ-stādh), August. 1858-

Foreign-born pianist, who made his home in America. Born in Stockholm, of Danish parents; he early began the study of music, first playing in public when five years of age. He studied under Holger Dahl, in Copenhagen, and after making a concert tour in Scandinavia entered the Royal Conservatory of Copenhagen. While there he was organist of the Cathedral and director of a musical society. In 1879 he went to Berlin to study with Kullak and Kiel, later at Weimar under Liszt. He came to America in 1885, the following year becoming assistant director of the Chicago Musical College, and in 1891 assuming the directorship of the Gott-

schalk Lyric School. During 1894 to 1897 he toured in Europe, where he played in many concerts, producing some of his own compositions. Upon his return he settled in Chicago, where he still resides. The most popular of his compositions are his songs and piano-pieces. Among his productions are the symphonic poem, Elizabeth, for full orchestra and double chorus; Suite romantique; and Marche triomphale.

I

Iliffe (ĭ'-lĭf), Frederick. 1847-

English composer, organist, and conductor. Born at Smeeton, near Leicester, and educated privately in music. From 1879 to 1883 he was organist and choirmaster of St. Barnabas' Church, Oxford; until 1900 was in the same capacity at St. John's College, and has since been organist at Oxford University. From 1883 to 1904 he led the Queen's College Musical Society. He received the degree of Bachelor of Music from Oxford in 1873, and in 1879 that University made him Doctor of Music for his oratorio, The Visions of St. John the Divine. He has written numerous pieces for the organ, including a prelude and fugue; several orchestral works, among them an overture in E; a sonata in D; and other piano compositions. He is especially prolific as a vocal composer, producing in this line an eight-part motet, Sweet Echo; the cantatas, Lara, Morning, Power of Song, and Via Crucis; an Evening Service in D, for male voices; and Anglican chant settings for the canticles. He also wrote an analysis of J. C. Bach's Well-tempered Clavier. His favorite amusements are canoeing, fishing and gardening. He resides at present at Oxford.

Ilinski (ē-lĭn'-shkĭ), Count Jan Stanislaw. 1795-

Polish poet and composer of church-music. Born at Castle Romanov. Studied in Vienna under Salieri, Kauer and Beethoven. His first work, a mass, was published in 1826. After service in the Imperial Guard at St. Petersburg, and experience in diplomacy, he held the positions of State Counselor, Senator, and Chamberlain to the Czar. In sacred music he composed psalms; three masses; two requiems; a Stabat Mater; a Te Deum, etc., all for full orchestra. He also wrote a symphony; overtures to Schiller's dramas, and for Howald's Leuchtthurm; eight string quartets; a rondo, for violin and orchestra; a Grand March, for two orchestras and chorus; and songs and concertos for the piano. The date and place of his death are unknown.

*** Iljinsky (ē - lĭn' - shkĭ), Alexander. 1859- Also spelled Ilyinsky.**

Talented Russian musician; born at Tzarskoe Selo (near St. Petersburg), where his father was a physician in the Alexander Cadet Corps. Young Iljinsky early showed musical ability and began to take piano lessons at the age of seven. When he had finished his general education in the First Cadet Corps at St. Petersburg, and had done service in the Artillery from 1877 to 1879, he went to Berlin. In 1881 he was awarded a scholarship and entered the Berlin Royal Academy of Art, where he studied counterpoint, fugue, free composition and instrumental music under the direction of Professor Woldemar Bargiel. He also studied the piano under Natanael Betcher and Theodor Kullak, and attended the philosophical lectures at the University. His course at the Academy finished, in 1884, he returned to Russia, and the next year, on the advice of Carl Davidoff, violoncellist and director of the St. Petersburg Conservatory, he took the examination of that institution on the Theory of Musical Compositions, presenting a concert overture for orchestra, and a cantata, Strecoza, which brought him a "free artist" diploma, the highest degree given. In 1885 Iljinsky removed to Moscow, where he became teacher of piano, theory and history in the Musical

and Dramatic School of the Philharmonic Society, where, after receiving the title of ordinary professor of the theory of the history of music, in 1896, he became leading profesor of theory and composition, in 1897, still keeping his classes in the history of music. In 1899 Iljinsky resigned his place in the piano department of the Philharmonic School and started a class of his own, and in 1905 he severed his connections entirely and opened his Theoretical and Practical Courses of Music. Since the autumn of 1905 he has also held the position of professor of counterpoint and composition at the Imperial Conservatory of Moscow.

Iljinsky's principal works are a Concert Overture; Overture to Count Tolstoi's tragedy, Tsar Feodor; Music to Socrates' tragedies, Œdipus Rex, and Philocetes; the opera, The Fountain of Bachtchisaraj, in four acts, libretto by Pushkin; the one-act ballet, Noor and Anitra; the cantatas, Strecoza, and Rusalka, for female chorus and orchestra; a symphony; symphonic scherzo, Red Dances; symphonic movement, Psyche; three suites; also a string quartet; and other music for violin, cello and piano. He has also written the church works, Pray to the Father; Pater Noster; Te Deum; Laudamus; Imitation prelude; and a fugue. In 1904 there appeared a very extensive work, Biographies of all Composers from the Fourth to the Twentieth Century, edited by Iljinsky.

Imbert, Hughes. 1842-1905.

French critic and writer on musical subjects. Born at Moulins-Engilbert. His early musical education was given him by his father, but later he went to the College of St. Barbara, where Faucheux and Hammer instructed him in violin. Although his career was official, he was intimate with the musical life of the day, and has left many critical essays. His first book, published in 1888, Profils de Musiciens, is a collection of articles written for a musical periodical. This was followed by Symphonie, critical essays principally on music; Portraits and Études, containing an excellent article on Brahms' Requiem; Étude on Brahms, the same year; Profils de' Artistes contemporains, on the younger French musicians; and a work of considerable value, Rembrandt et Wagner, le Clair-Obscur dans l'art. He contributed to many of the musical periodicals, notably the Guide Musical, of which he was a director, and did much to interest the French public in master musicians.

Incledon, Charles Benjamin. 1763-1826.

English tenor singer; son of a Cornish doctor. Born at St. Keveran. At eight years of age he was placed with the well-known William Jackson of Exeter Cathedral Choir, under whom he made rapid progress. But disliking the hard drill he entered the navy in 1779. On his return to England, Incledon joined the Collins Company, appearing in Southampton in 1784 as Alphonso in The Castle of Andalusia. At Bath the next year he was instructed and introduced to the public by Rauzzini. He sang at Vauxhall Gardens in 1788, and at Covent Garden in 1790, as Dermot in the Poor Soldier, and by his performance of Sound an Alarm made his reputation as the first singer of the land. Beginning in 1802 he made tours through the provinces, and later he was warmly received in America. He made his farewell appearance on the stage at the English Opera House in 1822, but gave a few performances afterwards at various towns. On one of these occasions he died suddenly at Worcester. Incledon with his natural voice of remarkable compass, and his inimitable rendering of English songs, was dearly beloved by the British public.

Indy (dăn-dē), Paul Marie Theodore Vincent d'. 1851-

Leader of the modern French School of composers. Born at Paris. He at first studied law, but his musical bent was strong and before his studies were completed he attempted to set Hugo's Les Burgraves to music, but left it unfinished. His early musical instruction was under Diémar and Marmontel in piano, and Lavignac in harmony. After returning from the Franco-Prussian War he joined Franck's organ class at the Conservatory in 1873, and studied privately under him in counterpoint and composition. After two years of study he became chorusmaster under Colonne, for three years playing the drums for practise. He was instru-

mental in the success of the Lamoureux concerts, of which he became chorusmaster in 1887. He has also traveled extensively as a conductor. He is president of several concert societies, among them the Société Nationale de la Musique, of which he was an organizer; is inspector of music in the Paris schools and director and professor in the Schola Cantorum, which he helped found in 1896, and which has now three hundred pupils. He is a member of the Royal Academy of Brussels, of a musical society in Holland, of the Legion of Honor, the Order of Léopold of Belgium, and the Order of Charles III. of Spain, of which he is commander. Since the Paris Exposition he has been on the government music commission. He is a fervent admirer of Wagner, whom he upheld in the early seventies, in spite of the hostility prevailing at the time, and assisted in the production of Lohengrin at Eden Theatre when it was given for the first time at Paris, May 3, 1887, and of The Ring, and Parsifal. D'Indy also contributes to periodicals and has written a Cours de Composition musicale, and the librettos of Fervaal and L'Étranger; besides helping Tiersot to collect French folk-songs and editing Solomon Rossi's madrigals. D'Indy is a quiet man of lofty ideals, seeking not the plaudits of the many but the praise of the judicious few, and his music, though not always pleasing, is remarkable in technique. His first important work was a trilogy on Schiller's Wallenstein, which shows excellent orchestration. Les Piccolomini, the second part of the work, was given in 1874; Mort de Wallenstein in 1880; and La Camp in 1884; but it was not given as a whole until 1888. Other important compositions are a scene, La Chanson des Aventuries de la Mer, for barytone and orchestra; La Chevauchee du Cid, which first came out as a song in 1877, and was given in 1884 as a scene for barytone, chorus and orchestra; an overture to Anthony and Cleopatra; the legends Le Chant de la Cloche, after Schiller, probably his most remarkable work, which took the City of Paris Prize in 1886; Sange fleurie; Le Forêt Enchantée, after Uhland's ballad; and Istar, based on an old Babylonian epic. There are also a symphonie chevaleresque, Jean

Hunyade; a fantaisie on folk-songs, for oboe and orchestra, 1888; a symphony for piano and orchestra on a French Mountain Air; a symphony in G flat; and a varied choral for saxophone and orchestra. For the stage are Attendez-moi sous l'orme; Fervaal; and L'Étranger; besides incidental music for Alexandre's Kardec and Mendès, Médée. A cantata, Sainte Marie Magdeleine, was produced in 1885, and another for the inaugural of Augier's statue at Valence in 1893. Other vocal works are a Lied Maritime for solo and orchestra; Sur la Mer, a chorus for female voices; Deus Israel, a motet; and songs. His chamber-music includes a piano quartet; a suite in D for trumpet, two flutes, and strings; a suite for piano; a trio for piano, clarinet and cello; two string quartets; Chanson et Danses for wind-instruments; piano scherzo; three waltzes called Helvetia; three pieces called Schumanniana, and a group of thirteen pieces called Tableaux de Voyage. Among his recent works are Souvenirs, and a sonata for piano and violin.

Ingegneri (ēn-gān-yā'-rē), Marc Antonio.

Sometimes spelled Ingigneri, Ingenierius or Ingignerius. He was an Italian composer of the Sixteenth Century. Verona, Pordenone and Cremona, all in the vicinity of Venice, and that city itself, are given by different authorities as his birthplace. The date of his birth is not certain, ranging from 1540 to 1550. Where he died is not known, but the dates 1592 and 1603 are variously given. He was chapelmaster of the Cremona Cathedral at some period in the third quarter of the century, and is also said by some authorities to have been in the service of the Duke of Mantua. He wrote two volumes entitled Sacræ cantiones; two books of masses; several books, and some separate madrigals; and motets, three of which, Surrexit Pastor Bonus, Duo Seraphim, and Hæc Dies, are said to have been published recently, in Dehn's Sammlung Aelterer Musik, and Commer's and Haberl's Musica Sacra, respectively. The work for which Ingegneri is interesting is a volume of twenty-seven excellent responses, which until 1897 were attributed to Palestrina.

Insanguine (ēn-sän-gwē'-nā), Giacomo. 1744-1795.

Italian dramatic composer, often spoken of as Monopoli, from the name of his birthplace, just out of Naples. He studied at the Conservatory of San Onofrio in Naples, under Cotumacci, and afterward became teacher there. He wrote from fifteen to twenty operas, among which Lo Fumaco revotato; Didone; Adriano in Siria; Arianna e Teseo; Aztuzia per Amore; Medonte; and Calipso, are worthy of mention. He also wrote a Passion; and a number of psalms, hymns, and masses. His 71st Psalm, for three-part chorus and orchestra, is probably his best work. He died in Naples.

Ippolitov-Ivanov, Michael Mikhailovich. 1859-

Contemporary Russian composer. Born at Gatchina; the son of a mechanic in the Royal service. He took a course in the St. Petersburg Conservatory, studying composition under Rimsky-Korsakow. Upon finishing his course he was given the directorship of the Music School, and charge of the Symphony concerts at Tifis. After thorough preparation and a careful study of the Caucasian races he wrote a book entitled, On the National Songs of Georgia, considered authority on Georgian music. In 1893 he became connected with the Conservatory of Moscow, and until 1898 led the Choral Society in that city, becoming conductor of the Moscow Private Opera in 1899. He has written many songe and choruses with both piano and orchestral accompaniments, among them a Coronation cantata; an overture, Yar-khmel; Caucasian sketches; a Characteristic Suite; and other orchestra works; the operas, Ruth, Asra, and Assya; and piano and string quartets.

Isaak (ē'-zäk), Heinrich. About 1440-1520.

His name is also written Isaac, Isak, or Ysac, and he is known in Italy as "Henry the German." He is considered by some a Hollander, but by many is thought to be the first great German composer and founder of the German School. Authorities differ widely about the dates of his birth and death, yet all agree that he died several years before 1531. In Florence he was associated with

Josquin and Hobrecht, and was high in the favor of Lorenzo di Medici, being made chapelmaster of St. Giovanni's and instructor of Lorenzo's children. Here he set to music the songs of di Medici, and composed a sacred drama, San Giovanni e San Paolo, to words by his patron. In 1493 he became chapelmaster to Maximilian I., holding this position until his death. He wrote twenty-three masses, one of which, O præclara, writen on a theme of four notes, is one of his most remarkable compositions; motets; psalms; and many secular part-songs, still models of their kind. The famous German choral, Nun ruhen alle Wälder, is sung to his Inspruck, ich muss dich lassen. His works have been preserved in the libraries of Vienna, Munich and Brussels.

Isouard (ē-zoo-ăr), Niccolò. 1775-1818.

Composer and pianist. Born in Malta, but considered by some authorities a French musician, since he spent much of his life in France and wrote there the majority of his works. Others, however, class him as an Italian. His father, who was a merchant, wished to bring his son into a trade, but his natural bent was toward music. Although he occupied commercial positions at Malta and Naples, he found time to study under Sala and Guglielmi. At Florence, in 1795, much to the disapproval of his parents, he brought out his first work, the opera, L'avviso ai maritati, signing himself Niccolò, a name by which he is frequently mentioned. Going to Leghorn the next year he produced his second work, Artaserse. These two operas gained for him sufficient reputation to make him sought for by his native city as organist of the Church of St. John of Jerusalem, and later chapelmaster of the Knights of St. John. At this period he practised all kinds of composition, writing nine cantatas, Hébé, the best; masses; psalms; motets; and vocal pieces for concerts; beside several operas. About the time that Malta fell into the hands of the French, Isouard went to Paris, writing, with Rodolphe Kreutzer, Le petit page, his first French opera. The rest of his life was spent there, in writing operas, often in collaboration with Kreutzer, Méhul and Boieldieu.

Later great rivalry sprang up between Isouard and Boieldieu, and when the latter was appointed to succeed Méhul at the head of the Paris Institute, despair led Isouard into dissipation, from the effects of which he died within a year.

In Italy he wrote Rinaldo d' Asti; Le tonnelier: Improvisata in Campagna; and a few others. In Paris he produced his best works, Cendrillon; Joconde; Jeannot et Colin; Michel Ange; La statue; Les Confidences; Le Baiser et la Quittance; L'intrigue aux fenêtres, and many others. Aladdin, his last work, he left unfinished. His works were pleasing to the public of the day and have in themselves considerable value. Though a writer of light opera, he never descended to vulgarity.

Ivanov, Michael Mikhailovich. 1849-

Prolific Russian composer and musical critic; born in Moscow. Studied in St. Petersburg at the Institute of Technology until 1867, when he returned to Moscow. There under Tschaikowsky and Dubuque he took lessons in harmony and piano. At the end of a year he went to Rome, where he became acquainted with Liszt. On returning to Russia, in 1876, he began to write musical criticisms, for which he is best known.

He has translated a work by Hanslick, The Beautiful in Music; written books and papers pertaining to music, and is now a weekly contributor to the Novoe Vremya. His works, nearly all performed but not published, are two operas, Sabawa, and The Feast of Potemkin; a symphony, A Night in May; a symphonic prologue, Savonarola; three suites; and a requiem. Some cantatas and piano-music are also attributed to him.

Ivry (dēv-rē), Paul - Xavier - Désiré Marquis Richard d'. 1829-1903.

A French Marquis and a dramatic composer. He was born at Beaune, Côte-d'Or, and took up his residence in Paris in 1854. Though but an amateur of no special brilliancy, he gained considerable recognition. His first operas, Fatima, and Quentin Metzys, 1854, were followed by La Maison du Docteur; Omphale et Pénélope; and in 1867 by his best effort, Les Amantes de Vérone, which he wrote under the assumed name of Richard Irvid. Afterwards this opera, enlarged and improved, was presented at the Ventadour Theatre, and later in London under the name, Romeo and Juliet. He is also the author of a concert overture; songs; and a comedy, Persévérance d'amour, which was published after he died at Hyères.

J

Jachet.

The earliest of the numerous musicians of the Sixteenth Century, who bear this name, seems to have been Jachet da Mantua or Gianchetto di Mantova. From 1527 to 1558 he was a singer, and then chapelmaster at the Cathedral of San Pietro in Mantua. He seems to have been a prolific composer, for his name appeared continually in various collections of motets, masses, and magnificats, even as early as 1532, in one of the books of motets published by Jacques Moderne at Lyons. He is also frequently mentioned by contemporary writers, and is thought to have died about 1559. Jaches, Giaches, or Jacob de Wert, who is often identified with Jachet da Mantua, was probably born in the Netherlands about 1536. He is supposed to have gone to Italy when young, where, after being in the service of the Marchesa della Padulla and the Count Alfonso of Novellara, he entered the service of the Duke of Mantua in 1566, and was later organist of St. Barbara's Church at Mantua, a position which he filled until his death, in 1596. Meantime he appears to have been unofficially connected with the Court of the Duke at Novellara. He is the author of eleven volumes of madrigals for five voices, published at Venice from about 1558 to 1595, and others for four, five and six voices; a number of motets; and the canzonette, Villanelle, dedicated to Leonora, the Duchess of Mantua. Some of his works were published as late as

1633. He has been frequently confused with Jaches Gallico or Jacomo Brumel, more commonly called Jaches de Ferrara. The latter is spoken of (probably after his death) by several writers as a celebrated organist in the service of the Duke of Ferrara, beginning about 1508; and from 1543 to 1559 his name constantly appeared in the archives of Modena, where he must have spent most of his time.

Jachet, Buus.

Also known as Jachet Fiammingo. A native of Flanders; born probably at Bruges in the early part of the Sixteenth Century. His name first appeared in Le Paragon des Chansons, published by Jacques Moderne at Lyons, 1538. On going to Italy he is believed to have become assistant organist at St. Mark's Cathedral, Venice, in 1541. Went to Vienna in 1553, on leave of absence, and as he was offered the position of organist in the Royal chapel, he remained there in spite of the protestations of the Venetians. After 1564 his name no longer appeared on the chapel books, and no further mention of him is found anywhere. He is thought to be the author of a motet, in the Fourth Volume of Motets, published in 1539; two volumes of French Canzons; and eighteen Ricerari, contained in two volumes, about the first organ-music printed. Some of these works are in the British Museum, the Munich Royal Library, and the Royal Library at Venice.

With Jachet Buus is often confounded a Jacob or Jacobus Vaet. Jacob was a Netherland contrapuntist, who lived in Vienna as singer in the Royal chapel during the reign of Charles V. and Ferdinand I., and Maximilian II., and probably succeeded Buus as chapelmaster in 1564. Riemann mentions a book of modulations for five voices which he published in 1562. Novus thesaurus musicus, and Susato's various collections contain most of his other compositions, including chanzons, motets, a Te Deum, and a Miserere.

Another Jachet, a Jachet de Berchem, about whom little is known, has been frequently considered the same as Jachet da Mantua. He was probably born at Berchem, near Antwerp, and was a great contrapuntist, but just what compositions are his is not certain. However it seems certain that he was organist to the Duke of Ferrara in 1555. It is not unlikely that Jaches de Ferrara resigned his position at that time, for no definite dates are given during which he held the position of ducal organist, or possibly Berchem may have been an assistant. That he was in the service of the Duke, Grove is convinced, because three books of caprices by him were dedicated to Ferrara. In the Monatshefte für Musikgeschichte, 1889, the following list of compositions is given as authentic: Madrigals, 1546 and 1556; capriccios, for four voices, 1561; a mass; and a number of single madrigals in various collections of the time; also some French chansons in manuscript, preserved at the Munich Royal Library.

Jackson, Arthur Herbert. 1852-1881.

English composer and pianist; born at London. He began to study at the Royal Academy of Music in 1872, winning the bronze, silver and Lucas medals for composition. In 1878 he was elected professor of harmony and composition there. In spite of his early death, at the age of twenty-nine years, he had done work of great merit. Among his compositions are a toccata, written in his twenty-second year; a march and waltz; In a boat, a barcarolle or Venetian boat song; Elaine; a Capriccio Andante con variazione; Song of the Stream; Gavotte and Musette; three humorous sketches; a fugue in E; three Dances Grotesques; and Andante and Allegro Giocoso. His more pretentious works are an intermezzo for the orchestra; The Bride of Abydos, an overture; a concerto for piano and orchestra; and a violin concerto. Among his vocal compositions in manuscript are two masses for male voices; a magnificat; the cantata, Jason and the Golden Fleece; a choral ballad, Lord Ullin's Daughter; and many songs; also the four-part piece, 'Twas When the Seas Were Roaring; and the duet, O, Nightingale.

Jackson, Leonore. 1879-

Noted American violinist; resident in London. She was born in Boston, but was raised in Chicago, and there began her musical studies, under Carl Becker, when only six years old. Six years of study under him were followed by two under Jacobsohn. She then went abroad with her mother,

who was her constant companion. She studied one year under Desjardins and Dancla at the Paris Conservatory, and then entered the Hochschule in Berlin, from which she graduted after several years of instruction, first with Carl Markees, and later under Joachim, with whom she was a favorite. She also had some repertory study under Halir. She made her debut at the Berlin Philharmonic in 1896, and was awarded the Mendelssohn State Prize in 1897. At London she made her first appearance, in 1898, at a Queen's Hall Symphony concert. Her European reputation is great, and she has played with the venerable associations of numerous cities, notably the Gewandhaus at Leipsic, the London Philharmonic and the Crystal Palace concerts, the Kaim Orchestra at Munich, and the Colonne and Lamoureux concerts at Paris, and in conjunction with Patti, Paderewski, and other famous musicians. In 1900 and 1901 she toured the United States, playing with the Boston Symphony and the New York Philharmonic Orchestras, and in Chicago, Cincinnati, Pittsburg and St. Louis. She has also played before the Empress of Germany, King Oscar II. of Sweden, Duke Alexis of Russia, and Queen Victoria, the latter of whom decorated her with the Victorian Star. Her technique is excellent and her tone beautiful in quality. Her large repertory includes many of Bach's works, and the Paganini Concerto in D.

Jackson, William (I). 1730-1803.

Usually known as William Jackson of Exeter. A noted organist, composer, and writer, having also considerable artistic ability. Born at Exeter; the son of a grocer. As he showed a taste for music he was placed when twelve under Sylvester, organist of the Exeter Cathedral. By persistent labor he learned to play Handel's organ concertos and some of Corelli's sonatas. A traveling violinist, perceiving the boy's ability, persuaded his father to send him to London. There, in 1748, he began to study under John Travers, a well-known organist. While under his direction Jackson wrote a folio of variations on Guido's hexachords; a church service; and composed a book of lessons for the harpsichord, afterwards followed by a second collection. On completing his studies, he returned to Exeter, where for many years he was a teacher of great repute, finally becoming organist and choirmaster of the Exeter Cathedral in 1777. In 1785 he took an extended trip on the Continent. Jackson's fame as a musician was due chiefly to his many songs, published in four separate volumes, entitled Twelve Songs, the first appearing in 1755. In this collection he revived the national melody, which was fast disappearing under the prevailing Italian influence. He altered and set Milton's Lycidas, and published a setting of Warton's ode, Fancy. In 1780 his opera, The Lord of the Manor, was produced at Drury Lane Theatre, and remained popular for fifty years. The Metamorphosis, 1783, a comic opera, for which he probably wrote the words as well as the music, was practically a failure. Among his vocal compositions are six elegies; six quartets; two sets of twelve canzonets for two voices; an anthem to The Dying Christian to his Soul, by Pope; twelve pastorals; numerous epigrams; six madrigals; and hymns in three parts. The trios, In a Vale clos'd with woodland; and Ye woods and Ye mountains, are graceful and harmonious. One of his glees, Where the Bee Sucks There Suck I, harmonized from melodies by Arne and Purcell, is especially good. He also wrote fourteen sonatas for the harpsichord; and some concertos for violin and wind-instruments. Although many of his compositions are charmingly refined and graceful, some, especially his church-music, have been criticized as insipid. Jackson had also considerable success as an artist, several of his pictures being exhibited at the Royal Academy. He was of note as a writer as well, publishing Thirty Letters on Various Subjects, some of them pertaining to music; Observations on the Present State of Music in London, 1791; a biography of Gainsborough; and The Four Ages, together with Essays on Various Subjects. In his essays Jackson showed a wonderful range of mind and a severe spirit of criticism.

Jackson, William (II). 1815-1866.

Gifted English composer, organist and conductor. Born at Masham, Yorkshire. His father was a miller and the boy worked at the mill, but, loving music, he learned counterpoint

and harmony from books in the library, and taught himself to play on home-made organs and about fifteen other instruments. At sixteen he was appointed organist at the church in his native city. By trade he was for thirteen years a tallow chandler, but still kept up his study of music, publishing in 1839 an anthem, For Joy Let Fertile Valleys Ring. The next year he won first prize at the Huddersfield Glee Club for his national glee, The Sisters of the Sea. He wrote at Masham his best works: the oratorios, The Deliverance of Israel from Babylon, and Isaiah. In 1852 he removed to Bradford, where he set up as a music-seller with William Winn, a noted vocalist of the day. He became organist of St. John's Church, Bradford, and later of Horton Lane Chapel. When Winn left Bradford, Jackson took his place as conductor of the Bradford Choral Union, and in 1856 he became leader of the Festival Society, two years later having the honor of performing with his chorus before the Queen at Buckingham Palace. He was a composer of originality and genius, and did much to cultivate musical taste in his district. Beside the works already mentioned he wrote the cantatas, The Year, and The Praise of Music; a slow movement and rondo for the piano; a symphony for orchestra and chorus; church services; a mass; anthems; glees; The Bradford Tune Book, containing hymns and chants, written with Samuel Smith; a Singing Class Manual; and many songs; and part-songs, among them Tears, Idle Tears; The Dream, and a very impressive song called Night.

Jacob, Benjamin. 1778-1829.

English organist and composer, most celebrated in his day. Born and died in London. Learned the rudiments of music from his father, an amateur violinist; studied singing from Willoughby, at seven years of age; at eight took harpsichord and organ lessons from Shrubsole and Cooke, and later, 1796, studied harmony under Dr. Arnold. At ten he was appointed organist at Salem Church, Soho Square; the next year was organist for Carlisle Chapel, Kennington Lane; in 1790 organist at Bentinck Chapel, Lisson Green. He took part in the commemoration of Handel at the Festival in Westminster Abbey in 1791.

In 1794 he accepted the position of organist at Surrey Chapel, Rowland Hill's Church, remaining there for thirty-one years. In 1799 he became a member of the Royal Society of Musicians. In 1800 he conducted a series of oratorios under Bartleman at Hatton Garden, and from 1808 to 1814 gave organ recitals with Samuel Wesley and later with Dr. Crotch. Although these recitals began at eleven o'clock in the morning and lasted for three or four hours, they were attended by thousands of people, so fine an executant did Jacob prove himself. He became an associate of the Philharmonic Society in 1818, and one of the court assistants in the Royal School of Music in 1823. In 1825 he accepted the position of organist of St. John's church, Waterloo Road, and continued there until his death. Jacob's chief works are Dr. Watt's Divine and Moral Songs as solos, duets and trios, published about 1800; and National Psalmody, which he edited in 1819, containing among many old church melodies several pieces of his own. This work became a standard book on psalmody. He also wrote, Tunes for the use of Surrey Chapel; some glees; and songs, among them Stay, Oh Stay Thou Lovely Shade, in memory of Dr. Arnold. He is also the author of An Analytical and Analogical Treatise on Thorough-Bass and the Principles of Harmony.

Jacobi, Georges. 1840-1906.

German composer, violinist and conductor; born at Berlin. Began to take violin lessons from Ganz when only six years old, and later studied under de Bériot, at Brussels. In 1849 he went to Paris, where he entered the Conservatory, in Massart's class, and studied harmony and composition under Réber, Gevaërt and Chéri, winning the first prize for violin in 1861. He played for two years at the Comic Opéra, then for nine years at the Grand Opéra House, giving also many concerts of his own. He became leader of the Theatre Bouffes under Offenbach in 1869, and, going to London the next year in behalf of that theatre, had to remain until after the siege of Paris, playing meanwhile at Covent Garden. He returned to Paris, but was called back to London in 1872 to direct the Alhambra Theatre. While there he composed

over a hundred ballets, many of them performed in the cities of Germany and America and also in Paris and Rome; the first and third acts of a very successful fairy spectacle, The Black Crook, for which Frederick Clay wrote the music of the other acts; La Marriée depuis Midi, played by Mme. Judic all through Europe; songs; and violin pieces. On retiring from the Alhambra in 1898 he conducted the Summer Theatre at the Crystal Palace, and for two weeks led the Promenade concerts at Covent Garden. He was made conductor of the Hippodrome when it was opened in 1899, but resigned in favor of his son. He has written a number of comic operas, Le feu aux poudres, La nuit du 15 Octobre, and others; and spectacles, notably, the Demon's Bride. Among his best ballets are Yolande; Cupid and Arcadia; and The Seasons. He was made professor of the Royal College of Music in 1896; was twice president of the Association of Conductors of England; an officer of the French Academy, and Knight Commander of the Order of Isabel, the Catholic, Spain. His compositions are melodious, unaffected and of high grade for theatre music. He was an excellent teacher and a splendid conductor.

*** Jacobs (zhă-kō), Édouard. 1851-**

Excellent Belgian violoncellist, born at Hal. He went to the Brussels Conservatory, where he studied under Servais, and, for a number of years, was in the Court Orchestra at Weimar. In 1885 he took Servais' place as professor of violoncello at the Brussels Conservatory.

Jacobsohn (yäk'-ôp-zōn), Simon E. 1839-1902.

Russian violinist of note; born at Mitau, Kurland. He first studied the violin in his native village. When he reached his fifteenth year, through the aid of friends, he was enabled to go to Riga, where he made rapid progress under Weller. He was later a pupil of the Leipsic Conservatory, and made a reputation as soloist at the Gewandhaus concerts in that city. He returned to Mitau; gave concerts in western Russia with great success; toured other parts of Europe, and became concertmaster at Bremen in 1860. In 1872 he came to America as soloist in the Thomas Orchestra,

New York, and played at concerts through the country, being well received. In 1878 he left Thomas to become professor of the violin in the Cincinnati College of Music. Founded a violin school there, which later became the violin department of the Chicago Musical College. In 1900 he became associate director of the Chicago Musical College. He died in Chicago in 1902. Max Bendix, who is perhaps his most successful pupil, became concertmaster of the Thomas Orchestra when only seventeen.

Jadassohn (yä'-däs-zōn), Salomon. 1831-1902.

Eminent German theorist and prolific composer; also distinguished as a pianist and teacher. Born at Breslau, where he received instruction at the music school and from Hesse in piano, Lüstner in violin and Brosig in harmony. He then studied at the Leipsic Conservatory under Moscheles in 1848, had a year of instruction in piano from Liszt at Weimar and completed his studies in 1852 under Hauptmann at Leipsic. He then became a teacher there; later, conducted the Psalterion Choral Society and the Euterpe concerts, and was appointed professor of harmony, counterpoint, piano, composition and instrumentation at the Leipsic Conservatory in 1871. Was made Doctor of Philology in 1887 by the University of Leipsic, and Royal Professor in 1893. He was of high rank as a teacher. His works on harmony, counterpoint, canon and fugue and instrumentation have been translated into English, and some of them also into French and Italian. In composition he was brilliant, elegant and flawless, and noted especially for his canon forms, for which he has been called the musical Krupp. Of his more than one hundred works, the orchestral pieces are especially good, symphonies, overtures, concertos and serenades; besides a number of trios and quartets for various instruments; ballet music; preludes and fugues; a scherzo for the piano; and numerous vocal compositions, songs and choruses, among them the 43d and 100th Psalms, Trostlied, An den Sturmwind, Vergebung, and Verheissung. He died at Leipsic.

Jadin (zhă-dăn), Hyacinthe. 1769-1800.

A once celebrated French pianist and composer. He belonged to a

musical family; son of Jean Jadin, a violinist and pianist of considerable note in his day. From him and Hüllmandel Hyacinthe learned to play the piano, performing at the Feydeau concerts for ten years, beginning in 1789. Was made professor of piano when the Paris Conservatory was founded in 1795, retaining that position until his death, about 1800. He composed concertos for piano and orchestra; sonatas for violin and piano, and for four hands on the piano; stringed trios and quartets; and an overture for wind-instruments. He was born at Versailles and died at Paris.

Jadin, Louis Emmanuel. 1768-1853.

Prolific operatic composer, conductor, violinist, and, at the time, the best accompanist in Paris. Brother of the preceding; born at Versailles. His father taught him to play the violin, and from his brother he learned to play the piano. From 1789 to 1791 he was accompanist in the Theatre de Monsieur, where he brought out his Jeconde in 1790. He wrote hymns, marches and patriotic songs for the band of the National Guard, which he joined in 1792. After Hyacinthe's death he took his place as professor of piano at the Paris Conservatory. Became leader of the orchestra at the Molière Theatre in 1806; was master of the pages at the Royal Chapel from 1814 to 1830, and a member of the Legion of Honor. He died at Paris. Of his thirty or forty light operas, Jeconde; L'heureux stratagème; Mohamet II.; Mariage de la Veille; Ruse contra Ruse, probably his first; Les Talismans; and Les deux lettres may be mentioned, though Jeconde and Mohamet II. alone remain known. He also wrote cantatas; symphonies; overtures; and fourteen collections of airs for solo voice. He is best known for his chamber-music, including concertos; sonatas; trios; and string quartets. He was one of the first to compose for two pianos.

Jaell (yāl), Alfred. 1832-1882.

Austrian virtuoso. Born at Trieste. His father, Eduard Jaell, was a well-known violinist and conductor of an orchestra in Vienna, and from him Alfred learned to play the violin, proving an infant prodigy. It is said that, at the age of three, he imitated

in a wonderful fashion difficult pieces in the style of Ole Bull, whom he had heard play, and, when six, after a short training with his father, he could perform perfectly the concertos by De Bériot, Mayseder and Rode. This wonderful progress was brought abruptly to a close by a severe illness, and, as he was afterward forbidden to use the violin, he turned to the piano for amusement. Through his own efforts he soon became an excellent pianist, appearing when only eleven years old at the San Benedetto Theatre in Venice. This was the beginning of a brilliant career, during which he was almost constantly before the public in various places, playing at Milan and at Vienna, and exciting great admiration in the German cities through which he passed. He made a temporary home in Brussels from 1845 to 1846, but moved on to Paris the next year, and there, at fifteen years of age, showed all the self-command of an experienced artist. During his stay in Paris he performed at many important concerts. He now spent a number of years, principally in Brussels, being at intervals in Antwerp and Frankfort, and for a short time in Ostend. He then returned to Paris, where he appeared in a grand concert with the best opera singers of the day, took part in a concert for Louis Napoleon at the Elysée, and, after various other performances, went to London. From there he returned to the Continent, and, after revisiting Vienna, Venice and Trieste, he came to America, probably about 1852. On his return in 1854 he continued his tours through Europe, and in 1856 was appointed pianist to the King of Hanover. He made frequent visits to London after 1862, when he played at the Musical Union. France was the center of his tours after his marriage, in 1856, to the distinguished pianist, Marie Trautmann, who assisted her husband in his concerts. He died in Paris. He is said to have produced the fullest tone of any pianist of his day. He wrote a number of nocturnes, romances and other salon-music; medleys; and transcriptions of works by Mendelssohn, Schumann and Wagner.

Jahn (yän), Otto. 1813-1869.

Eminent German archæologist, philologist and musical critic. Born at Kiel, where he began to study

archæology and philology under Nitzsch, continuing at Leipsic with Hermann and Lachmann, and with Gerhard at Berlin. From 1836 to 1839 he traveled about France and Italy, returning to Kiel, as a lecturer, in 1839. He became professor at Greifswald in 1842, and was called to the Museum at Leipsic, as director, in 1847. In 1851 he retired to private life, but was appointed professor at Bonn University in 1855, and became director of the National Art Museum there. In 1869 he retired to Göttingen, where he died. He wrote numerous philological works and valuable works on archæology, but is of interest here on account of his biography of Mozart. This great work, The Life of W. A. Mozart, written at Leipsic from 1856 to 1860, and considered the best authority on that musician, was translated by Pauline D. Townsend, and published in 1883. Beside the life of Mozart, the music and musical conditions of the period are discussed with such ability that the work takes the highest rank among biographies of musicians. Articles on Wagner, Berlioz and the Lower Rhine Festivals are found in Gesammelte Aufsätze über Musik. He wrote on Ludwig Uhland and on Mendelssohn's Paulus. He composed four books of songs and one of part-songs for mixed voices, and published a vocal score of Fidelio, by Beethoven. He had material collected for a biography of Beethoven, which was afterwards used by Thayer, and Pohl utilized his notes on Haydn.

Jähns (yāns), Friedrich Wilhelm. 1809-1888.

German writer, singer, composer and pianist. Born and died at Berlin. Took vocal lessons from Stümer and Grell, and piano and theory from Detroit and Horzizky. He was chorus-boy at the Royal Opera, and took up concert-singing, in which he achieved great success. He was also highly esteemed as a vocal teacher, having nearly a thousand pupils during his career. He was the founder of a singing society, 1845, which he he conducted until 1870. Meanwhile, in 1849, he became music-director for the King; then professor, and later taught rhetoric in Scharwenka's Conservatory. His most important work is the catalogue of Weber's works, with all available information on the

manuscripts, autograph letters and many other interesting papers. This exhaustive work was a labor of love with Jähns, who was an ardent admirer of Weber. Carl Maria von Weber in seinen Werken, as it was called, came out in 1871, and a biographical sketch appeared later. Jähns arranged much piano-music, and composed a trio for that instrument and strings; a grand sonata, for piano and violin; marches; and other piano pieces; also vocal compositions to the number of one hundred and fifty.

Jakabowski (yäk-ä-bôf'-shkĭ), Eduard.

Dramatic composer, residing in London. He is the composer of Ermine, a musical comedy, first presented at the Grand Theatre, Birmingham, and then at the Comedy Theatre, London, in 1885. It has since been played almost three thousand times, so popular has it become. Its first performance in New York took place at the Casino, March 10, 1886. The libretto of Ermine was written by Bellamy and Paulton, the latter of whom is also author of the text of Jakabowski's operetta, Paolo, which was not so successful. The music of Ermine is light and charming, the most pleasing number being the lullaby, Dear Mother, in Dreams I See Her. Ermine was revived in America in 1904 by Francis Wilson, its original star. Other operas by Jakabowski are The Three Beggars, and Dick. With Stanislaus, he wrote The Palace of Pearl. Mynheer Jan, for which he wrote the music, was followed by La Rosière, and A Venetian Singer, in one act. He also composed six songs.

Janiewicz (yän'-ē-vēch), Felix. 1762-1848.

Spelled Yaniewicz in England. Noted Polish violinist and excellent conductor. Born at Wilna. About 1784 he went to Vienna, where he heard Haydn and Mozart's works conducted by those masters. He was about to study composition from Haydn, when a Polish Princess took him to Italy. There he heard the famous violinists, Nardini and Pugnani, and the best singers of the time. In three years he left Italy for Paris, where he took part in the Concerts Spirituels and Olympiens. He was given a pension by the Duke of

Janiewicz

Orleans and made musician in his family, but was forced to leave the Duke on the reduction of the latter's expenses. After a short stay in Poland he went to London in 1792. His first appearance was at Salomon's concerts, and later he played under Rauzzini at Bath. After several visits to Ireland he married and settled in Liverpool in 1803 as a music-seller and publisher. For many years he was conductor of subscription concerts in that city and Manchester; was one of the thirty charter members of the London Philharmonic Society, and led its orchestra during the first season. In Scotland he extended his reputation, and led some of the festivals at Edinburgh, appearing for the last time in 1829. He died in that city, nineteen years later. Mention may be made of his concertos, and three trios for two violins and a bass, which are considered his best works.

Janko (yäng'-kō), Paul von. 1856-

Hungarian pianist; born at Totis, where his father managed Count Esterhazy's estate. Paul received his musical instruction at the Polytechnic and the Conservatory in Vienna, from Hans Schmitt, Krenn and Bruckner. From 1881 to 1882 he took mathematics at the Berlin University, studying the piano with Ehrlich. On account of the difficulty he had in reaching an octave, he invented a new keyboard, in 1882, which can be used on any kind of a piano. The invention was intended to do away with some of the difficulties of the ordinary keyboard. The space has been lessened so that the octave is equal to an ordinary sixth. Although it has been used by a number of pianists, is taught at the Conservatory in Leipsic and was introduced into England by Mr. Ames, in 1888, and in New York, in 1890, its permanent adoption has not become certain. Janko was for a time teacher in the Leipsic Conservatory, and has resided in Constantinople since 1892.

Jannaconi (yän-nä-kō'-nē), Giuseppe. 1741-1816.

Sometimes spelled Janaconi. Italian composer of church-music; about the last of the Roman School. Born and died at Rome. He studied with Rinaldini and Carpani and his friend, Pisari, with whom he scored many of the works of his favorite, Palestrina.

Jansa

From 1811 to the time of his death he was chapelmaster of St. Peter's Cathedral. He established a school of composition, and had among his pupils Baini and Basili. Among Jannaconi's works are over thirty masses, ranging for from two to sixteen voices, some with organ or orchestral accompaniments, some without; a Te Deum; a Tu es Petrus; a Dixit Dominus; a Magnificat; nearly fifty psalms for from four to eight voices, ten with orchestra; many motets; offertories; anthems; a canon for sixty-four voices, and others of from four to twenty-four parts; Ecce terræ Motus, for six basses; and a tenor and bass oratorio, L'Agonia di Gesù Christo. Some of his works in manuscript are in Santini College, Rome, and a few in libraries in other countries.

Jannequin (zhăn-kăń), Clément.

Sometimes spelled Janequin, Jennequin or Jennekin. Celebrated composer of the Sixteenth Century, considered by some authorities a Frenchman or Belgian. Others place him in the Netherland School. He was probably a pupil of Josquin's and certainly was a follower of that great musician. He imitated Gombert in writing program music. Almost nothing is known of his life, except that he lived to be poor and old, a fact which he mentions in the dedication of his Psalms. It is supposed that he was connected with the Papal Chapel at Rome, where some of his manuscripts are said to be. Although he wrote some church-music, sacræ cantiones seu motectæ for four voices; masses; Proverbs of Solomon; and eighty Psalms of David, his most important works are secular. He wrote a great many songs, published in various collections. In 1545 appeared his most famous "invention" or song, La Bataille, descriptive of the defeat of the Swiss at Marignan in 1515. The Cries of Paris, a wonderfully vivid tone-picture of the streets of Paris, preceded La Bataille. Among his other pieces of program music, the hunting scenes, After the Deer, and Hunting the Hare; and his bird songs, The Lark, Song of the Birds, and The Nightingale are splendid imitations.

Jansa (yăn'-să), Leopold. 1794-1875.

Bohemian violinist and teacher. Studied music with Jahada and Zizius

in his native town, Wildenschwest. His father intended him to be a lawyer, and sent him to Vienna to study, but, abandoning the law, he studied the violin under Worzischek and composition under Förster. Was made chamber-musician to Count Von Brunswick of Hungary in 1823; joined the Imperial band in 1824, and was placed at the head of music in Vienna University in 1834. He lost his position in 1849, and was banished for helping in a concert in London to benefit the Hungarian insurgents. He therefore stayed in London until 1868, teaching and appearing in concerts. He lived for seven years after his return to Vienna, dying in that city. He was a good violinist and teacher, but not original in composition. Among his works are concertos for violin and orchestra; a two-violin concertant; quartets and trios, for stringed instruments; duets for violins; and some sacred vocal music.

Janssens (yäns'-sĕns), Jean François Joseph. 1801-1835.

Belgian composer. Born and died in Antwerp. He studied with his father, who directed music at St. Charles' Church, then with De Loeuw, of St. Paul's, and later at Paris, with Lesueur. His parents wished him to study law, and accordingly he became notary at Hoboken in 1826. He held the same position in Berchem in 1829 and at Antwerp in 1831, but his spare time was given to composition. The siege of Antwerp, in 1832, sent him to Cologne, where, after his arrival a fire destroyed his compositions and other possessions, causing him to go insane. His works include the operas, La jolie fiancée, and Le père rival; the cantatas, Les Grecs, or Missolonghi, and Winterarmoede; the symphonies, Le Lever du soleil, and one which took a prize at Ghent; Le roi, an ode; a Te Deum for orchestra and chorus; five masses for four voices and orchestra; songs; anthems; hymns; motets; psalms. His compositions were not appreciated until after his death.

Japha (yä'-fä), Georg Joseph. 1835-1892.

Hungarian violinist; born at Königsberg. Studied under David and Dreyschock in the Conservatory at Leipsic, 1850 to 1853; with Edmund Singer in his native village, and at

Paris with Alard. He gave concerts and performed in the Gewandhaus Orchestra from 1855 to 1857. Toured Russia the following winter; then for five years taught in Königsberg, where he aided Jensen in establishing chamber-music concerts. He appeared successfully in London, and later settled in Cologne. There he led the Gürzenich concerts and taught at the Conservatory. He died in that city.

Japha, Louise. 1826-

German pianist and composer; no relation to the preceding. She was born in Hamburg, and studied piano with Warendorf and composition with Grund and Gross, taking lessons also from Robert and Clara Schumann at Düsseldorf. She and W. Langhans, whom she married in 1858, have been very successful in concerts. Since 1874 she has lived in Wiesbaden. Her works include an opera; songs; a piano trio, and sonatas; and string-quartets, but not all have yet been published. Among the women musicians of Germany she holds an honorable place.

Jarnovic (yär'-nō-vēk), Giovanni Mane. 1745-1804.

Also spelled Jarnowick and Giornovichi. Italian violinist and composer. Born at Palermo, in Sicily. Studied under the celebrated Lully, whose style he closely followed. Made his debut at Paris in 1770 at the Concerts Spirituels, gaining a reputation by playing his own first concerto. He left Paris in 1779 and went to Germany, playing there in the Royal Orchestra at Berlin until 1783. He visited Vienna, Warsaw, St. Petersburg and other cities, attended by great success, and appeared in London in 1791. Viotti, his old rival at Paris, arrived the next year, and Jarnovic, because of his behavior toward him and J. B. Cramer, had to quit London in disgrace in 1796. Going to Hamburg, he resided there until 1802, revisiting Berlin, where he regained his accustomed applause, and returning finally to St. Petersburg. In that city he died from a stroke of apoplexy. As a violinist his style was light and easy, charmingly pure in tone and elegantly polished, but lacking in strength. He composed a number of concertos; duos; quartets; sonatas; and symphonies.

Jarvis, Charles H. 1837-1895.

American pianist and teacher; born in Philadelphia. His father, an excellent teacher, devoted much time to instructing his son. At four years, the lad began to study piano-playing, becoming a remarkable sight reader. At seven he appeared in public at Musical Fund Hall, playing his own arrangement of Don Pasquale. He graduated from the Philadelphia High School at seventeen. His father died the same year, and Jarvis at once began his career as teacher, in which he made a great success, instructing in all about a thousand students. He played at the New York Philharmonic Society in 1869; with the Thomas Orchestra in 1875 and 1876, and in many other cities, but most of his work was done in Philadelphia, where, from 1862 to the time of his death, excepting about four years, he gave annually a series of classical concerts. In 1887 and 1888 he gave historical piano recitals, for which Dr. Hugh A. Clarke furnished the literary material. His compositions were few and were never published. A nocturne in D flat was printed after his death by the Philadelphia Manuscript Society. He was a representative of the best school of piano music in America and a wonderfully fine teacher. His immense library is now in the Drexel Institute, Philadelphia.

Jéhin (zhā-ăn), Frantz Henry. 1839-1899.

Sometimes written Jehin-Prume. Noted violinist of the Belgian School. Born at Spa. Began to study with Servais when only four years old, and later went to the Conservatory at Liège, where he was a pupil of his uncle, François Prume. He appeared in concert when he was six years old, and three years later took a prize. After his uncle's death he went to Brussels at public expense, to be in Léonard's and De Bériot's classes at the Conservatory. There he won first prize for violin in 1851 and a prize for harmony. He completed his education with Wieniaksky and Vieuxtemps, and made his debut in Dresden in 1855, afterward appearing with Jenny Lind and the Rubinsteins in Russia. He toured northern Europe; became violinist to the King of Belgium in 1862; spent the next year in Mexico, Cuba, New York and Montreal, where he married Rosita de Vecchio, a singer. He again toured Europe in 1866 and the United States from 1869 to 1871. In 1887 he took up his residence in Montreal, becoming professor at Trafalgar Institute. He established a chamber-music society, the Artistic Association, in 1893, but retired from active work in 1896, after a brilliant career, having received many honors. He died at Montreal. Wrote two violin concertos, and more than thirty solos, besides setting songs. His playing was excellent in technique and pure in tone. He taught Eugène Ysaye.

Jenkins, David. 1849-

English composer and conductor. Born at Trecastell, Breconshire. He studied music first alone, but later was a pupil of Dr. Joseph Parry at the University College of Wales, Aberystwith. Graduated as Bachelor of Music from Cambridge in 1878. In 1885 he visited America, conducting at a number of festivals. He is joint editor of the Musician, examiner in the Royal College of Music, member of the Council and examiner of the Tonic Sol-fa College and professor of music in the University College of Wales. Among his works are three cantatas, David and Goliath, The Ark of the Covenant, and A Psalm of Life; two oratorios, David and Saul, and the Legend of Saint David; an operetta, The Village Children; anthems; part-songs; and songs. A collection of tunes, chants and anthems, written in both Welsh and English text, and Gems of Praise, are also mentioned.

Jenkins, John. 1592-1678.

English lutenist, in the service of Charles I. and Charles II.; believed to be the first instrumental composer in England. He was born in Maidstone, Kent, and died at Kimberley, Norfolk. He is best known for his numberless fancies for viols and for the organ. In 1660 Jenkins boldly published twelve sonatas for two violins and bass with a thorough-bass for organ or theorbo, at a time when the violin was considered by Englishmen a vulgar instrument. This work was reprinted in Amsterdam in 1664. In Playford's Musick's Handmaid, 1678, appeared Jenkin's Mitter Rant. The Fleece Tavern Rant and the Peterborough Rant were printed in Playford's Apollo's Banquet, 1690.

Two years later his popular, The Lady Katherine Audley's Bells, or the Five Bell Concert, came out in Playford's Courtly Masquing Ayres. He wrote also anthems; ronds; and songs, many of which were printed by Smith in his Musica Antiqua, 1812. Many of his fancies are preserved in manuscript at Christ Church, Oxford.

Jensen (yĕn'-sĕn), Adolf. 1837-1879.

German composer; noted for his songs, and best known in America for his piano études. He was born of a musical family in Königsberg, and was to a great degree a self-made musician, having only two years of training under Marpurg and Ehlert, after studying for a short time with his father and then under Sobelewski and Köhler. He was a passionate admirer of Schumann, and the desire to study under that master led to a journey to Russia to earn money by teaching. When he returned Schumann was dead, and Jensen had to accept the position of chapelmaster in Posen. He soon went to Copenhagen, where he was intimately associated with Niels Gade. In 1860 he went back to Königsberg and devoted himself to composition. In 1866 he went to Berlin to teach in Tausig's School, but was compelled by poor health to go to Dresden, from there to Graz and other cities in southern Germany, finally to Baden-Baden. He was a gifted song composer. In rank he approaches very near to Schumann. His vocal compositions number about one hundred and sixty. Among these are Nonnengesang (The Chorus of Nuns), with horn, harp and piano accompaniment; Brautlied; the cantatas, Jephtha's Daughter, and The Journey to Emmaus; and The Song-cycles, Gaudeamus and Dolorosa, which show the influence of Wagner. His best known songs are O Press thy Cheek against my Cheek; Murmuring Breezes of Scented Air; the Six Love Songs, Liebeslieder; and Art Sleeping, my Maiden? His other cantatas, The Feast of Adonis, given by the London Musical Society, and Donald Caird ist weider da, from Scott, are also noteworthy. While at Graz he composed thirty English songs, written for poems by Burns, Cunningham, Mrs. Hemans, Moore and Tennyson. He left an unfinished opera, Turandot, which was completed by Kienzl. Essentially a song-writer,

Jensen's piano compositions partake of the song character. His Erotikon is sometimes considered his best piano composition. Among other piano compositions are two books, called Wanderbilder; three Idylls; Inner Voices; Lebensbilder; and Wedding Music. He further wrote a concert overture in E, and Geistliches Tonstück, a sacred orchestral work. Although Jensen was greatly influenced by Schumann and later by Wagner, he nevertheless preserved his originality.

Arnold Niggli, of Berlin, published a life of Jensen in 1900.

Joachim (yō'-ä-khēm), Amalie Weiss. 1839-1899.

Celebrated concert singer and former operatic performer. Born at Marburg, Styria. She made her first appearance in opera at Troppau in 1853; then went to Hermannstadt and Vienna, 1854, where she played at the Kärnthner Theatre under the name of Weiss. Her real name was Schneeweiss. She was engaged at the Royal Opera House at Hanover in 1862. Made her farewell the next year as Fidelio, her first contralto part, having hitherto sung first and second soprano. She then married Joseph Joachim and took up concert singing. Her mezzo is at its best in the cantatas and oratorios of Bach, Handel and Mendelssohn, and the songs of Beethoven, Brahms, Franz, Rubinstein, Schubert and Schumann, the latter of whom she interpreted wonderfully.

Joachim, Joseph. 1831-1907.

The most distinguished teacher and the greatest violinist of recent times. Was born of Jewish parents in Hungary, at Kittsee, near Presburg. His was not a musical family, as is so often the case with great musicians, but on the contrary his father was a merchant of moderate means. He had, however, one sister, Regino, who sang, and his taste for music developed, very probably, from hearing her practise. It is said that at five years of age he learned to accompany her on the toy violin with such ability that he was sent to Serwacziniski, concertmaster at Pesth, where his family were now living. When only seven years old he appeared in public at his master's opera, playing with him Eck's double-concerto. Such tal-

ent did he show that the family moved to Vienna, that he might have better teachers. Here, with Mayseder and the violinist, Clement, for friends, he studied. His training was hard but excellent, and it was not long before he appeared at the Conservatory. While there developed his deep love for Schumann and Beethoven. In 1843 he went to Leipsic, the great music center of Germany, where he formed his beautiful friendship with Mendelssohn, who superintended the boy's work. He studied the violin with David and composition with Hauptmann, and received a good general education as well. During that first year, then but twelve years old, he appeared at one of Viardot-Garcia's concerts, and made his debut at the Gewandhaus in a concert given by Clara Schumann and Mendelssohn, with the latter of whom he played. He continued his studies at Leipsic until 1850, appearing meanwhile occasionally at concerts, and going to London in 1844 with Mendelssohn, who fondly called him "My Hungarian Boy," and proudly introduced him at Drury Lane to an audience who thoroughly appreciated and marveled at his rendering of the Othello Fantasie and the Beethoven Concerto. He again visited London in 1847 with Mendelssohn, who went to conduct the Elijah, and, after visits in 1849, 1852, 1859 and 1860, he appeared annually at England's capital at the Monday Popular concerts.

Mendelssohn's death in 1847 was a great blow to Joachim, and since, without the great master, Leipsic had no attraction for him, he accepted Liszt's offer to lead the orchestra at Weimar. He arrived there in 1850, but remained only three years, for he abhorred the principles of Liszt and the New School, though personally he was very fond of the great pianist. At Hanover, in 1863, he married the talented Amalie Weiss, who was singing in the Court Opera. In 1878 he became director of the Hochschule of the Royal Academy of Arts at Berlin, and that city henceforth became his home. There, in 1869, he founded the famous Joachim Quartet, with Schiever, de Ahna and Müller, in which many changes took place, Halir, Wirth and Hausmann being the last combination. His life at Berlin was largely taken up with his duties at the Academy, of which he became the

head in 1882. Yet, he also played at concerts and many charity benefits, and traveled with his quartet, even as his age advanced. As a violinist, Joachim was remarkable for his marvelous depth and variety of tone, and is possibly the only one whose intonation was perfect, a characteristic which rendered his playing, at times, apparently discordant to the untrained listener. Dignified and serious, never reverting to tricks of execution, he appeared quietly before his hearers, depending solely on his art to attract. He conscientiously lived up to his standard, never playing anything but the purely classical. With this somewhat limited repertory he continued to hold his audience through a long career, during which his popularity never waned. Joachim always tried to execute a composition from the view-point of its composer, and, as he was himself a composer of rare ability and delicate sensitiveness, he seems to have been able to perceive the ideals of the old masters. He was not only unrivaled as an interpreter of Bach, Beethoven and the other great masters, but recreated their compositions; made them live. Fortunately his influence will not be lost, for to the coming generations, as has been suggested, his few compositions will stand as a mirror to the playing, which they will long to have heard. Among these works the greatest is the Hungarian Concerto, which is the longest extant example of a perfect classical form, and singularly like Bach's Concerto in C minor. For the violin and piano he has written: Romance, Fantasiestück, Spring Fancy, The Murmuring of the Lindens, Evening Bells, Ballade, and Romance in C; for viola and piano, Hebrew Melodies, and Variations on an Original Theme; for violin and orchestra, andantino and allegro scherzoso, concerto in G minor, nocturno in A, variations in E minor, five orchestral overtures — to Hamlet, to Grimm's Demetrius, to Henry IV., to two comedies by Gozzi, and to Dem Audenken Kleist, which was played at Cambridge when Joachim was made Doctor of Music; for the violin — three cadenzas to Beethoven's Concertos, transcriptions of Brahms' Hungarian Dances, and a concerto in G. He has also written Scena der Marfa, from Schiller's Demetrius, as a contralto solo with orchestral accom-

paniment; and two songs, Ich hab' in Traum geweinet, and a selection from Tennyson's King Arthur, Rain, Rain and Sun, in which he preserved the natural accent, greatly to the poet's delight; besides two marches in C and D, with trios.

Joachim's greatest influence, however, was exerted as a teacher. He thoroughly enjoyed his work at the Hochschule, and the great number of pupils in his classes testify to his excellence in this line. He took no pupils at any price who were not well grounded in the principles of music, and an artist of talent, no matter how poor, found a place with him. Joachim, as a man, was modest, and in no way sought the honors bestowed upon him. He was decorated with the badges of many orders, and held the degrees of Doctor of Music from Cambridge, 1877, Doctor of Civil Law from Oxford, Doctor of Law from Glasgow and Doctor of Philosophy from Göttingen. At the Hochschule, in 1889, a grand concert of Joachim's compositions was given and he was made honorary president of the Beethoven House Society, which since 1890, has given occasional festivals at Bonn. But the great jubilee was held at Berlin in 1899, when his pupils and friends from all parts of the globe assembled to welcome him. Every member of the orchestra, which Steinbach conducted, had been his pupil. The climax of the evening came, when much against his will, the beloved master was persuaded to play one of Bach's solos and the Beethoven Concerto. Kurfurstdam, a suburb of Berlin, where he had lived for some years, saw the close of Joseph Joachim's illustrious career as violinist, composer and teacher, on August 15, 1907. He died after a lingering attack of asthma, and was buried in Berlin, where many prominent persons attended his funeral.

Johns, Clayton. 1857-

American composer, pianist and teacher; best known for his songs. Born of American parents at New Castle, Delaware, and educated at public and private schools and at Rugby Academy, Wilmington. On going to Boston to enter the School of Technology, he heard the Symphony Orchestra and decided to study music. He entered Harvard as a special student in Professor Paine's class

in theory, from 1879 to 1881, and took lessons on the piano from William H. Sherwood; studied for two years in Berlin under Kiel in composition, and Garabau, Rummel and Raif in piano. On his return, in 1884, he took up his residence in Boston, where he still lives, teaching and appearing occasionally in concerts. His songs are popular in England and Germany as well as in America. He has written some instrumental music, a berceuse and scherzino for string-orchestra, played at a Boston Symphony concert, and by the Damrosch Orchestra and others. For the piano he has written an impromptu capriccietto; canzone; promenade; mazurka; waltz; introduction and fugue; for violin and piano an excellent intermezzo; berceuse; and romance and scherzino. He has written over one hundred songs, among them excellent settings of songs by Dobson, Herford and Bates and Uhland's Wander Songs; three French songs; four songs by Ada Christen; Song of Four Seasons; Were I a Prince Egyptian, and No Lotus Flower on Ganges Grows, two very successful Egyptian songs; four German songs, nine songs by Herrick, Dickinson and others; and his most popular, I Love and the World is Mine; When Blooms the Rose; and I Cannot Help Loving Thee.

Jommelli (yôm-mĕl'-lĭ), Nicolo. 1714-1774.

Frequently spelled Niccolo or Nicola Jomelli. A celebrated composer of the school of Scarlatti and Pergolesi, and noted both for his numerous operas and his excellent sacred music, being the last of the great Roman church composers. Born at Aversa, formerly Avellino, a little town not far from Naples, where he received his first instruction in music under the canon, Mozillo. In 1730 he went to Naples, where he studied at the Conservatory of San Onofrio and the Conservatory degli Poveri di Gesù Criste, later at Piéta der Turchini, where he was in the classes of Leo, Feo, Prato and Marchini. His first compositions were ballets of no particular worth, but in 1737, then twenty-three years old, he wrote his first opera, L'Errore Amoroso, under the assumed name of Valentino. So great was its success that he wrote another called Oroardo, the following

year, produced under his own name. He was called to Rome in 1740, and under the patronage of the Cardinal of York he wrote Ricimero, his first grand opera, and Astiannasse. He then went to Bologna, where he became acquainted with Martini and there his Ezio came out in 1741. Later went to Naples, Venice and Vienna, where he met the famous poet, Metastasio, with whom he formed a lasting friendship, and where he had the honor of teaching Empress Maria Theresa. He returned to Rome in 1749 and took the position of chapelmaster at St. Peter's Cathedral. Here he wrote many sacred compositions. In 1754 he became chapelmaster to the Duke of Würtemberg. On his return to Naples in 1770, Armida, one of his best operas, was hissed off the stage and Demofoonte and Ifigenia were also distasteful to the Neapolitans. His disappointment at their fàilure is thought to be the cause of a stroke of paralysis in 1773. It did not prove fatal, however, and he was afterwards able to compose a cantata in honor of the birth of a Prince of Naples, and his last composition in 1774, the beautiful and elaborate Miserere for two soprano voices and chorus, set to a version of the 51st Psalm by his friend Mattei. This composition is considered by some his masterpiece, but it is too difficult to perform to advantage. The King of Portugal tried in vain to bring him to Lisbon but had to be content with the operas written annually for him. Death prevented Jommelli from fulfilling one of the commissions of His Highness for two operas and a cantata.

Jommelli was buried in state, a requiem especially composed for the occasion being sung at the funeral, in which all the musicians of Naples took part. Among his sacred music are the oratorios, Isacco Figura del Redentore, Betulia Liberata, Santa Elena al Calvario, La Natività di Maria Vergini, and La Passione, for four voices, chorus and orchestra, which is the best of this class; cantatas; masses; a Te Deum; graduals; psalms; responses; a motet for five voices; offertorios, one with an Alleluja chorus in four parts; a requiem; and misereres. Some especially good works for double chorus are a Dixit; two Inconvertendos; a Laudate, written in Venice; a Magnificat with echo; and a hymn to St. Peter, sung annually at Rome on the Festival of St. Peter as late as 1852. For the above mentioned Laudate he was appointed director of the Conservatorio degl' Incurabili. In addition to the operas already named he wrote Penelope; Enea nel Lazio; Il re Pastore; Nitteti; La Clemenzo di Tito; Alessandro nell Indie; Il Fedonte; L'Olympiade; Endimone; Il Pastorelle Illustra; L'Isola Disabilita; and the comic operas Il Matrimonio per Concorso; La Schiava Liberata; Il Cacciatore Deluse; Ifigenia in Tauride; and Ifigenia in Aulide. During his long stay at Rome he brought out Artaserse; L'Incantato; Atillo Regolo; Talestri; and Semiramida. Of his operas which number about fifty, Didone is considered the best, and Merope the most popular. Though Jommelli was Mozart's model, that master considered his dramas "too lofty and antique for theatrical performance." The dance music in his operas has been a model for European composers. Jommelli was the first to break Scarlatti's rule of using the da capo or repeat, and tended to make the music of the opera more natural and better in accord with the sentiment expressed. For this reason he may be called the predecessor of Gluck.

Jonás (zhō-năs), Alberto. 1868-

Pianist and composer; since 1900 president of the University of Michigan Music School, where he became director of the piano department in 1894. Born at Madrid of German parents, he studied under Olave and others privately, and was in Gevaërt's class at the Royal College of Music in Brussels, taking first prize in piano-playing and second in harmony. Made his debut in 1880 at Brussels and toured Belgium, Germany, Russia, England, Holland, France, Mexico, Cuba and Canada, and was in the United States from 1893 to 1899. In 1890 he studied under Rubinstein at the Conservatory in St. Petersburg. First appeared in New York with Walter Damrosch's Orchestra at Carnegie Hall in 1893, and afterwards gave recitals in that city. Also played with the Boston Symphony Orchestra and in other cities. In 1899 he married Miss Elsa von Grave, at Ann Arbor, Michigan. He is an honorary member of the Red Cross Society of

Belgium; member of the Cercle des Arts et de la Presse, Brussels. He has written Northern Dances, containing a valse in C minor; fantasie pieces, a toccata among them; romances; and a capriccio. He translated into Spanish Gevaërt's work on instrumentation and wrote an article on rhythm for the New York Musical World.

Jonas, Émile. 1827-1905.

French composer of opera bouffe. Born at Paris of Jewish parents and studied at the Conservatory, beginning 1841, in Le Couppey's and Caraffa's classes, taking second and first prize in harmony, and the second Grand Prize of Rome in 1849 for his cantata, Antonio. From 1847 to 1870 he taught singing and harmony at the Conservatory. Published in 1854 a Collection of Hebrew Songs. Was leader of one of the bands of the National Guards and secretary of the committee on the organization of Military Festivals at the Exposition of 1867, for which he was made Chevalier of the Legion of Honor. His first opera, Le Duel de Benjamin, was played at Bouffes Parisiens in 1855. Then followed La Parade; Le Roi Boit; Les Petits Prodiges; Job et Son Chien; Avant la Noce; and Désiré, Sire de Champigny. Les Deux Arlequins and Le Canard a Trois Becs, were produced in Paris and London. Javotte was given under the name of Cinderella the Younger. Le Chignon d'Or, La Bonne à Venture and Le Premier Basier appeared later. Jonas died at St. Germain.

Joncières (zhôñ-sĭ-ărs), Felix Ludger Victorin de. 1839-1903.

French composer and critic, whose real name was Felix Ludger Rossignol. Born and died at Paris. His father was a journalist, and Victorin set out to be a painter, but when his Sicilien, after Molière, was played by the students at École Lyrique in 1859, he was advised to study music. He studied at the Conservatory and from 1871 was critic on the staff of La Liberté. Became Chevalier of the Legion of Honor in 1877. Was president of the Music Composers' Society and a public instructor. His first two operas, Sardanapale and Le Dernier Jour de Pompéi were practically failures, as was also La Reine Berthe. His best opera was Dimitri. Le Chevalier Jean was well received in Germany, but was not a success in Paris. His last opera was Lancelot du Lac. Among his other works are incidental music to Hamlet; La Mer, a symphonic ode; a Chinese piece, Li Tsin; a romantic symphony; a suite for orchestra, Les Nubiennes; a concert overture; Hungarian serenade; and a Slavonic march.

Jones, Arthur Barclay. 1869-

English pianist and composer; born at London; he entered the choir of the Brompton Oratory, where he sang for fifteen years. When Thomas Wingham, his teacher, died, he became director of music there, 1893, in which capacity he still officiates. At fifteen he entered Guildhall School of Music, winning a scholarship. In 1899 he became an associate of that school; then professor of piano, 1892, and of harmony, 1896, which he had studied with H. C. Banister. Was made licentiate by the Royal Academy of Music, 1891. Among his compositions are a symphony in C minor, dedicated to Thomas Wingham; a concerto overture in C minor; a sonata for violin and piano; an Ave Maria for soprano; piano and organ music; and hymns for children.

Jones, Edward. 1752-1824.

Called Bardy Brenin, or the King's bard. Born at Llanderfel, Merionethshire. He and one of his brothers were taught by their father to play the Welsh harp. Edward went to London in 1775 and in 1783 was made bard to the Prince of Wales. Published Musical and Poetical Relics of Welsh Bards and The Bardic Museum of Primitive British Literature. He died in London. Is also the author of Cheshire Melodies; Lyric Airs, consisting of specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese and Moorish melodies; The Minstrel's Serenade; Musical Miscellany; Terpsichore's Banquet; Maltese Melodies; a Choice Collection of Italian Songs; Musical Remains of Handel, Bach, Abel, etc; and Trifles for Beginners on the Harp.

Jones, Robert.

Prolific English composer, poet and noted lutenist of the Elizabethan Age. Took the degree of Bachelor of Music from Oxford in 1597. He resided in London and published his First Booke

of Ayres, in which appeared Farewell, Deere Love, quoted by Shakespeare in Twelfth Night, also a Second Booke of Songs and Ayres containing My Love Bound Me With a Kiss. Both these songs are found in Smith's Musica Antiqua. These works were followed by the First set of Madrigals; Ultimum Vale, the Third Booke of Ayres, a copy of which is in the Royal College of Music; a Musicall Dreame or the Fourth Booke of Ayres; The Muses' Gardin for Delight or the Fifth Booke of Ayres. Also wrote Faire Oriana, Semming to Wink at Folly, for Morley's Triumphs of Oriana, and three pieces published in Leighton's Teares or Lamentacions of a Sorrowfull Soule in 1614. Some of his songs are also found in a collection of Sacred Music for four and five voices, in the British Museum, and the words to many of them were published by Bullen in his Lyrics from Elizabethan Song Books and More Lyrics.

Jones, Sidney. 1869-

English contemporary composer and conductor; born at Leeds; son of a musician and director. Educated at Leeds and became a piano-teacher. Learned most of his music from his father, but took lessons in harmony from Sir Robert Stewart. After leading a military band he became conductor of a traveling company in 1881, toured through the provinces and in Australia, and on his return was engaged by the Gaiety Company, the Prince of Wales Theatre, and the Shaftesbury Theatre. His first attempt at composition was Linger Longer Lou, but his first important success was the music to A Gaiety Girl in 1893. This was followed by An Artist's Model; The Greek Slave; The Geisha, a Japanese operetta, produced at Daly's Theatre, London, with immediate success, and later at New York, Berlin and elsewhere; and San Toy, which was almost as popular. Later composed My Lady Molly. Became conductor of the Empire Theatre and has set to music for it the ballets, The Bugle Call and Cinderella. He belongs to the Eccentric Club.

Jordan, Jules. 1850-

American teacher, composer and conductor. Also a favorite singer in oratorio and concert. Born of Colonial ancesters, at Willimantic, Connecticut. He sang at Grace Church, Providence, Rhode Island, and later took vocal lessons from George Osgood in Boston, Sbriglia in Paris, and Shakespeare in London. For thirteen years was choirmaster of Grace Church, Providence, and has led the Arion Club since its foundation in 1880. He was the first to sing the part of Faust when Berlioz's Damnation of Faust was given for the first time in America in 1880. He is a successful teacher; is the leading vocal conductor in Providence and has gained a name for his compositions as well. Among them are an opera, Rip Van Winkle; the cantatas, The Night Service and Wind-Swept Wheat, both for solos, chorus and orchestra; the ballad, Barbara Frietchie, for chorus and orchestra; and songs both sacred and secular, the best known of which are the national hymn, Great Western Land, and the sacred songs, The Lost Sheep, for tenor solo and chorus; I Am the Vine; and Tantum Ergo, for bass and chorus. His best secular songs are Love's Sacrifice; An Old Song; Dutch Lullaby; and Stay by and Sing. His dramatic scene, Joel, was sung by Nordica at a musical festival in Worcester. In 1895 Brown College conferred upon him the degree of Doctor of Music.

Joseffy (yō-zĕf'-fĭ), Rafael. 1853-

Celebrated pianist and teacher; born in Hungary at Miskolcz, near Presburg, or according to Grove, at Hunfalu. He began to take piano-lessons at eight, and later studied under Brauer in Budapest. Became a pupil of the Leipsic Conservatory, studying under Wenzel and Moscheles there, then with Tausig in Berlin, and spent the summers of 1870 and 1871 with Liszt at Weimar. Made his debut in Berlin in 1872. Toured Holland, Germany and Austria. In 1879 he made his New York debut with the Damrosch Orchestra, appeared in concerts of the Philharmonic, and toured with Theodore Thomas. In 1899 was appointed professor of piano at the National Conservatory. His repertory includes the works of all the master composers for the piano, especially Brahms. In 1902, published the School of Advanced Piano Playing. Has composed some small pieces for the piano, Hungarian Album, containing six pieces; an Idylle; Dei Muhle;

Marche Turque; polkas nobles; a mazurka; waltzes; concert-pieces, etc.; and edited an altered version of the Czerny unison of Tschaikowsky, and other piano works. Kelley dedicated to him his Headless Horseman, because Joseffy's home is at North Tarrytown, near Sleepy Hollow.

Josquin. See Després.

Juch, Emma Johanna Antonia. 1863-

Operatic soprano; born in Vienna. Her father, an inventor, artist and musician, was a native of Vienna but a naturalized American; and her mother possessed a fine voice. When Emma was two years old the family returned to the United States and settled in New York. She studied with Mme. Murio-Celli and made her debut with great success at a concert in Chickering Hall. Her voice developed remarkable flexibility, clearness and power. In 1881 she was engaged at the Grand Italian Opera in London, where she made a triumphant debut in the role of Felina in Mignon. For three seasons she played there and then joined Nilsson, Materna, Scaria and Winkelmann in Wagner repertory, under the management of Theodore Thomas, and on the founding of the American Opera Company was engaged in it. After its failure she appeared in festivals and concerts of the Philharmonic Societies of various cities. She also played in her own English Opera Company. In 1894 she married Francis S. Wellman and now lives in New York and Bar Harbor. While on the stage she appeared as Violetta in Traviata, Queen of Night in the Magic Flute, Martha, Marguérite, the Queen in Les Huguenots, Isabella in Robert le Diable, Elsa in Lohengrin, and others.

Jullien (zhül-yän), Jean Lucien Adolphe. 1845-

French musical critic; born at Paris. Studied music with Bienaimé. Has been musical critic for the Revue et Gazette Musical, the Chronique Musical, Le Ménestrel and a number of others. Succeeded Berlioz and Reyer on the staff of the Journal des Débats, and has been on the Moniteur Universel since 1887. Wrote many historical and critical articles, among them being L'Opéra in 1788; La Musique et les Philosophes au XVIII Siècle; La comédie à la cour de Louis

XVI; A Potentate Musical; Weber à Paris; Airs variés: histoire, critique, biographie musicales et dramatiques; L'Église et l'Opéra en 1735; Marie-Antoinette et Sacchini, Salieri, Favart et Gluck; Histoire des Costumes au Théâtre; Goethe et la Musique; Musiciens d' aujourd'hui. His two greatest works are Richard Wagner, savie et ses œuvres; and Hector Berlioz. Contributed to Grove's Dictionary and wrote the life of Berlioz in Famous Composers and their Works, edited by Professor Paine and his associates.

Jullien, Louis Antoine. 1812-1860.

A popular but eccentric conductor. His father was a band-master in the Pope's body-guard. Louis was born near Sisteron in the French Alps and spent his early years there. He learned some French and Italian songs from his father and was presented at concerts but lost his voice when he was only five and returned to Sisteron to study the violin. He soon became proficient and toured Italy with his father, being well received everywhere. While at Marseilles both father and son entered the navy and were present at the battle of Navarino. On his return Louis became a soldier. On his discharge he went to Paris, where he entered the conservatory in Halévy's and Le Carpentier's classes. In 1836 he obtained the position of director to the Jardin Turc, where his dance-music concerts became the rage. Encouraged by his success he established a musical periodical which failed and the debts which he incurred forced him to go to London in 1838. There in 1840 he began his immensely popular Promenade concerts at Drury Lane and the Lyceum. His policy was to please and at the same time to educate the public. He engaged large bands of excellent musicians, and selected the attractive music, gradually adding more and more of the works of the great masters as he cultivated the taste of his audiences. He came to America in 1853, conducting at Castle Garden, New York. His was the first large orchestra that this country had ever known, and to the enthusiasm which he then created is due no small part of the progress of orchestral work here. The band which he brought with him numbered about a hundred members, among them the great contrabass, Bottesini; the clarinettist,

Wuille; Hughes, the famous ophicleidist, and the coronetist König. It is interesting to note that Theodore Thomas, then a boy, played with Jullien.

Jullien's ambition caused his ultimate ruin. He undertook to establish an English opera in London, renting the Drury Lane Theatre in 1847, producing Lucia; the Maid of Honor; Linda; and Figaro, with Gye as manager, Berlioz as conductor, and Sir Henry Bishop as inspector of rehearsals. So great were the expenses and so small the receipts that even the sale of his music shop could not prevent bankruptcy. He gave concerts at Surrey Gardens and later conducted oratorios without much success. In 1852 he wrote an opera, Pietro il Grande, and presented it at his own expense at Covent Garden. Its failure involved his affairs more deeply. When he returned from America he lost all his music in the Covent Garden Theatre fire in 1856, and his Farewell concerts, given in London and the provinces, did not mend his lost fortune. He went back to Paris, but was arrested and thrown into the debtor's prison. He was soon released, but as he attempted to commit suicide, was taken to the insane asylum, and very shortly died. His compositions are chiefly dance-music, among them the popular British Army and Navy Quadrilles; Havelock's March; and Nightingale Waltzes. Monsieur Jullien introduced Dorus Gras, Fannie Persiani, Anna Thellon and Sim Reeves to the English public, and Ernst, Pischek, Sainton, Sivori, Vivier, Vieuxtemps, Wieniawski and other celebrated performers played at his concerts. As a conductor he was the subject of much ridicule, and has been criticized as over-emotional and too fond of noisy effects, yet his very popularity proves that he possessed considerable worth.

Junck (yoonk), Benedetto. 1852-1905.

Italian composer; born at Turin. His father forced him to pursue a commercial career. He decided to devote himself to music, and after a year's military service, his father being now dead, he went to Milan in 1872, where he studied at the Conservatory under Bazzini and Mazzucato. He wrote songs, notably La Simona, a collection of twelve songs

published in 1878; romances; violin-sonatas in D and G; a string quartet in E; and other compositions.

Jungmann (yoong'-män), Albert. 1824-1892.

German composer and teacher; born at Langensalza, Prussia, and died at Pandorf, near Vienna. Studied theory from Leibrock, and piano from Körner; was professor in the St. Cecilia Academy at Rome for some time, and finally settled in Vienna in 1853. Managed Diabella & Company for Mr. C. A. Spina, whom he ultimately succeeded under the name Jungmann and Lerch. He wrote hundreds of piano-pieces, mostly salon-music, which were very popular because of their melody and practical value. He also composed songs, and some good orchestral music. His Heimweh (Homesickness) has had a wide circulation.

Jüngst (yĭnkst), Hugo. 1853-

German composer of part-music; born at Dresden, where he went to the Conservatory from 1871 to 1876, being in J. Riets' class. He is leader of the Julius Otto Society; the Male Choral Society, which he founded in 1876, and the Singing Society, Erato. He was made professor in 1898 by the King of Saxony. His works include the song, Spin, Spin; and male choruses, of which those in Op. 66 were published in 1897.

Juon (yū'-ŏn), Paul. 1872-

Russian composer, residing in Germany. Born at Moscow, and studied at the Conservatory. Hrimaly instructed him in violin, and Taneiev and Arensky in harmony. Later went to the Hochschule at Berlin, where he was given the Mendelssohn scholarship, finishing his studies there under Woldemar Bargiel. He taught for a short time at Baku, but soon returned to Berlin. Has written two symphonies; some music for string orchestra; a string and piano sextet; violin and viola sonata; and two string quartets. He has composed piano-music in small forms, of which Satyrs of Nymphs; preludes and capriccios; and concert pieces have become known. His symphony in A was produced at a Promenade concert in London in 1904, and at a concert of the Philharmonic in 1905. His themes are Russian, developed in German style.

Jupin (zhü-păn), Charles François. 1805-1839.

French violinist and composer; born at Chambéry. Took violin lessons from Monticelli and Georgis; made a success of concert-playing when only twelve years old, and later studied under Baillot at the Paris Conservatory, winning first prize in 1823. He was first violin at the Odéon, and was for nine years professor of violin and conductor of the

orchestra in Strasburg. He returned to Paris in 1835, where he died. His real name was Louvet, but it was changed because the assassin of Duc de Berry bore the same cognomen. He is the author of a comic opera, La vengeance Italienne; brilliant variations for orchestra; a concerto for violin and orchestra; trios for both strings and piano; and a fantaisie, concertantes, and other compositions for piano and violin.

K

Kade (kä'-dē), Otto. 1819-1900.

Musical editor, historian, composer and conductor. He was born at Dresden, and studied with J. Otto, Hauptmann and J. G. Schneider. He went to Italy and made a study of ancient vocal music, when he returned starting a mixed choir, called the Cäcilien-Verein, for its performance. In 1860 he accepted the position of Grand Ducal Musical director, and was palace choir-conductor and singing-teacher at the Gymnasiums. He gave up this post in 1894. He edited a Cantionale and Choralbuch for the church, and assisted Eitner in other important editorial work. In 1862 he began a work on the famous musicians of the Fifteenth and Sixteenth Centuries, a labor of twenty years, in which he took up thirty-five composers. In 1892 he published a volume on the Passion Compositions of the Sixteenth Century, and in 1896 his Catalogue of the Grand-Ducal Musical Collection appeared. His own musical compositions may be found in his Cantionale. He retired in 1893, and died seven years later at Doberan, near Rostock.

***Kahn (kän), Robert. 1865-**

Teacher and composer; was born at Mannheim, where he attended the Gymnasium and studied music under Vincenz Lachner. In 1882 he went to the High School at Berlin and studied with Kiel and Ruddorf, and in 1885 became the pupil of Rheinberger and Schwartz at the Conservatory of Munich. Living several years in Vienna he profited greatly by an intimate friendship with Brahms. Later he moved to Berlin, where he was associated with Joachim, and in 1891 to Leipsic, where he founded a Ladies' Choral Union. In 1893 he became teacher of composition, theory, and ensemble-playing in the Berlin Hochschule, a position which he is still filling. His compositions consist of three violin sonatas; four piano quartets; four piano trios; several works for chorus; and a number of songs for one or more voices.

Kalbeck, Max. 1850-

Critic, translator, and writer, employed on the staff of the Wiener Montags-Revue and the Neues Wiener Tageblatt; was born at Breslau. He studied in Munich at the University and also at the School of Music. In 1875 he became musical critic for the Schlesische Zeitung of Breslau, and later of the Breslauer Zeitung. Through the influence of Hanslick he was put on the staff of the Allgemeine Zeitung of Vienna in 1880. Besides his work on these papers he has made some excellent German translations of operas, as Mozart's Don Giovanni, Bastien et Bastienne, and Gärtnerin aus Liebe; Massenet's Cid and Werther; Mascagni's Amico Fritz and I Rantzau; Smetana's Bartered Bride and Dalibor; Verdi's Otello and Falstaff; and Giordano's Mala Vita. He has also published studies on Wagner's Nibelungen and Parsifal, and his collected critiques, Wiener Opernabende, which appeared in 1881. As a poet he has published two collections of original poems, entitled, Aus Natur und Leben; and Aus Alter und Neuer Zeit.

Kalinnikov, Basil Sergeivich. 1866-1901.

Modern Russian composer, whose early death ended a very brilliant and promising career. He was born in Orlov, where his father was on the police force; went to the Orlovsky Seminary and became a chorister there. Though he was very poor he succeeded in getting to Moscow, where he attended the Philharmonic Society School of Music as the pupil of Ilyinsky and Blaramberg. He was then appointed assistant conductor of the Italian Opera at Moscow, but his health began to fail from the hardships he had undergone, and he went to the Crimea, where he spent the rest of his life composing. He died at Yalta. His music was national in character and was well received throughout Europe. Among his works are two symphonies; St. John Chrysostom, a cantata; music to Tolstoi's play, Tsar Boris; The Roussalka, a ballad; and songs.

Kalkbrenner (kälk'-brĕn-nĕr), Friedrich Wilhelm Michael. 1788-1849.

Early Nineteenth Century pianist and teacher, of Jewish extraction, popular in Paris and London, and a rival of Chopin. His father, Christian Kalkbrenner, was a well-known musician, who was constantly making extensive tours, and it was during one of them that the younger Kalkbrenner was born in a post-chaise on the road from Cassel to Berlin. When very young he accompanied his father on a two years' journey through Italy, and his musical education was begun so early that he played a Haydn concerto before the Queen of Prussia at the age of five. His precocity was shown in other than musical lines also, for at eight years he could speak four languages fluently. At thirteen he was graduated with a piano prize from the Paris Conservatory. A few years later his residence in Paris led him into dissipation, and through the influence of Haydn, who was his teacher for a time, he went to Vienna, where, under the inspiration of such men as Beethoven, Hummel and Clementi, he began more serious work. In 1814 he went to England, where he stayed for ten years, and became very popular and, incidentally, wealthy. Then he returned to Paris, married a lady of wealth and good social position, invested his money in the piano factory of Pleyel & Co., and settled down to enjoy his success. He died at Enghien of the cholera.

Kalkbrenner's popularity was due, not entirely to genius, though his ability was far above mediocre, but to his business management and self-esteem. He used to speak of himself as the only improviser of his time, and when Chopin came to Paris he offered to "make an artist of him," though Chopin, to quote Mendelsson, was "worth twenty Kalkbrenners." Lahee says of him: "His execution was indeed prodigious, but he could play scarcely any other compositions than his own with anything like grace or proficiency, and the almost total absence of genuine method or phrasing therein caused a repetition to be both tedious and wearisome." However, his teaching was successful, and some compositions for the piano are brilliant, though they lack true greatness. His best work was perhaps his Method for the Piano.

Kalliwoda (käl'-lĭ-vō-dä), Johann Wenzel. 1800-1866.

German violinist and composer; a good representative of the Prague violin school as directed by F. W. Pixis. He was born at Prague and studied at the Conservatory as a pupil of Pixis, Tomaschek and Dionys Weber. He played in the town band for a while, and then went to Munich, where he succeeded in making such a favorable impression on Prince Fürstenberg that he became his Court conductor at Donaueschingen, and held the position until 1853, when he retired. He died at Carlsruhe. His playing was more remarkable for polish and fine technique than for any great depth of sentiment or feeling. His compositions were in keeping with his musical style. He wrote two operas, Blanda, and Prinzessin Christine; seven symphonies; overtures; fantasias; concertos; and a few songs, among them the well-known Deutsches Lied. Some of his compositions have been praised by Schumann.

Kalliwoda, Wilhelm. 1827-1893.

Pianist, teacher and composer; was the son of Johann Wenzel Kalliwoda. He was born at Donaueschingen; first studied music with his father, then went to the Leipsic Conservatory, and became the pupil of Mendelssohn and

Hauptmann. He began his career as musical director of the Catholic Church at Carlsruhe, took his father's place as Court conductor in that town in 1853, and also conducted the Philharmonic concerts. He gave up work in 1875 on account of ill health. He died at Carlsruhe. He was a good teacher and pianist and wrote some admirable songs and piano-pieces.

Kamiénski (käm-ĭ-ĕn'-shkĭ), Mathias. 1734-1821.

First composer to write Polish operas; was born at Odenburg, Hungary, and went to Vienna for his musical education. He played the violin in the chapel of Count Henkel, and later went to Warsaw to teach. His opera, Comfort in Misfortune, was given there by Polish singers in 1778, and was very successful. His six Polish operas were all produced with favorable results, and he wrote two German operas which never appeared. His other works are a cantata, given when King Sobieski's statue was unveiled in 1792; some church-music; and polonaises.

Kandler (känt'-lĕr), Franz Sales. 1792-1831.

Writer on musical history and an imperial military draughtsman; was born at Kloster-Neuberg, in Lower Austria. He was sent to Venice and Naples, in 1817, as an army interpreter, and while he was there he studied and wrote on Italian music and its history as an amusement. His principal works are Cenni storico-critici alla vita ed opere del . . . G. Ad. Hasse, which appeared in Venice and Naples in 1820; and Über das Leben und die Werke des . . . Palestrina, published posthumously.

Kapsberger (käps'-bĕrkh-ĕr), Johannes Hieronymus. -1650.

German lute-player and composer, who spent most of his life in Italy, where he was a rival of Palestrina. The date of his birth is unknown and he is first heard of through some of his songs published in 1604. Some authorities give the date of his death as 1650, but this is uncertain, as 1633 is the last positive record of him. He played several instruments of the lute variety. He lived in Venice and Rome and other Italian cities, was a great friend of the Jesuits, and a follower and flatterer of Pope Urban VIII., whose verses he set to music. He

tried to supplant Palestrina with the Pope, but as the singers in the Papal Choir strenuously objected the attempt was unsuccessful. He was a good musician, however, and wrote simple and clever music for the lute and voice. He published Intavolatura di Chitarrone, and Villanelle, books of vocal music and accompaniments; an Apotheosis of Ignatius Loyola; Fetonte, a musical drama; a Wedding Chorus; motets; and other works. He assisted Athanasius Kircher with his great work, Musurgia.

Karaswoski (kä-rä-shôf'-shkĭ), Moritz. 1823-1892.

Contributor to both German and Polish musical literature; was born at Warsaw and died at Dresden. He studied the piano and violoncello from Kratzer, and in 1851 began playing the cello in the Grand Opera Orchestra at Warsaw. He started on a two years' tour in 1858, and in 1860 was made Royal chamber-virtuoso at Dresden. He wrote The History of Polish Opera; Life of Mozart; and Chopin's Youth, all in Polish; Friederich Chopin, sein Leben, seine Werke und Briefe, in German, and some violoncello compositions.

Kashkin, Nicholas Dmitrievich. 1839-

Interesting chiefly because of his devoted friendship for Tschaikowsky; was born at Voronezh, Russia. He seems to have been poor, for he received his first musical instruction from his father, who was self-taught in the art, and at the age of thirteen he started out as an instructor himself. In 1860 he went to Moscow to study the piano under Dubuque, and was so fortunate as to obtain the favor of N. Rubinstein, who gave him classes in piano and theory at the Musical Society which in 1866 became the Conservatory. He worked here until 1896. From 1877 to 1878, and from 1886 to 1897 he was musical critic on the Russky Viedonosti, besides writing for the Moscow Viedonosti. An able writer and critic, Kashkin is the author of several books and pamphlets, the most important being his Reminiscences of Tschaikowsky, published in 1906.

Kastner (käst'-nĕr), Johann Georg. 1810-1867.

Prolific composer and writer on musical topics; was born at Stras-

burg and died in Paris. He began studying with Maurer and Römer at Strasburg, and got a position as an organist when only ten years old. His family were determined to have him enter the ministry, and he was accordingly sent to a Lutheran Theological Seminary, but his heart was not in the work and he studied music as much as possible, giving up all idea of the ministry when he was twenty-two. In 1835, after four of his operas had been produced, the town council, recognizing his ability, sent him to Paris, where he became the pupil of Berton and Reicha. There he taught and composed and devoted himself to musical research work and to writing on musical theory. He was much interested in military music and organized a competition for national bands. He started the Association of Musical Artists, substantially aided the Orphéons, was made a Doctor of Philosophy and Music by Tübingen University, and a member of numerous honorary societies, among them The Legion of Honor. Among his works are the operas, Gustav Wasa, the first; Der Tod Oscar's; Der Sarazene; Die Königin der Sarmaten; Beatrice; La Marchera, in French; Les Nonnes de Robert le Diable; and The Last King of Juda, a biblical opera, considered his masterpiece. Beside these he wrote some Livres-Partitions, musical compositions with introductory essays of a philosophical and historical character; an Encyclopædia of Music; many didactic works, as a General Treatise on Instrumentation, which was praised by the Academy and used at the Conservatory; a Musical Grammar, an Abridged Theory of Counterpoint and the Fugue; and numerous others, all valuable.

Kauer (kow'-ĕr), Ferdinand. 1751-1831.

Was chiefly known as a writer of the Singspiel or musical farce. He was born at Klein-Thaya in Moravia and died at Vienna. He began his musical career as organist of a Jesuit College at Znaim as a boy. He taught at Rumburg, studied medicine at Tyrnau, then went to Vienna, where he taught piano and became a pupil of Heidenreich in counterpart. In 1795 he was first violin at Marinelli's Theatre, then played or led at other theatres, at last becoming violoncellist at the Leopoldstädter Theatre. He wrote two hundred operas, light operas and singspiels; twenty masses; other church-music; oratorios; symphonies; and cantatas. The best known of his works are the operas, Die Sternenkönigen, and Das Donauweibchen, and an oratorio, Die Sundfluth.

Kauffmann (kowf'-män), Emil. 1836-

Son of Ernst Friedrich Kauffmann; is a violinist, teacher, and composer. He was born in his father's native town, Ludwigsburg. He studied in the Stuttgart Conservatory under Keller, Faiszt, Jung and Singer. In 1863 he joined the Court Orchestra as violinist. From 1868 until 1877 he taught in the music school at Basel. Since 1877 he has filled the position of director of music at Tübingen University, where in 1885 he received the degree of Doctor of Philosophy. He has written over sixty songs; male choruses; sonatas and other piano-pieces; also several essays, among them Entwickelung der Ton Kunst von der Mitte des Achtzehnten Jahrhunderts bis zur Gegenwart, and Justinus Heinrich Kenecht; ein schwäbischer Tonsetter. As a writer he also contributed to the Musikalisches Wochenblatt of Leipsic.

Kauffmann, Ernst Friederich. 1803-1856.

German composer of songs; was born at Ludwigsburg, and died at Stuttgart. He successfully taught himself the piano, attended the University of Tübingen, and became director of the Realschule at Ludwigsburg. He was forced to give up this position on account of his revolutionary tendencies, and was imprisoned for four years. It was during this time that he composed his thirty-six songs, all of which are beautiful and artistic.

Kaufmann (kowf'-män), Friederich. 1785-1866.

An inventor of musical instruments; was born and died at Dresden. He first brought out the belloneon in 1808, a trumpet-automaton, and later constructed the chordaulodion, the claviatur-harmonichord and the symphonion. By improving the last named instrument his son, Friedrich Theodor (1823-1872), finally produced the present form of orchestrion.

*** Kaufmann, Fritz. 1855-**

Composer and teacher; born at Berlin. He received his first instruction in piano and violin from Hermann Mohr and Wilhelm Hellmich. From 1874 to 1877 he studied natural science and was apprenticed to a druggist at Leipsic. Entering the Akademische Hochschule in 1878 he studied composition under Kiel and piano under Rudorff, winning the Mendelssohn Prize in 1881. From 1881 to 1882 he lived in Vienna, then returned to Berlin, where he was a composer and teacher until 1889, when he went to Magdeburg, where he has since occupied the position of conductor of the city concerts and of the music festivals arranged by the Music Society. He received the title of Royal Music Director in 1893. He has written songs for solo voice with piano accompaniment; quartet for male chorus; several quartets for mixed chorus; a terzet for female chorus; dramatic overture; violin concerto in D minor; a symphony in A minor; piano concerto in C minor; piano sonata in A major and B minor; a fantasie; two piano trios; variations for stringed quartet in G. His other variations are the Tanz Improvisationem; and comic opera, Die Herzskrankheit.

Kaun, Hugo. 1863-

Conductor and teacher; was born at Berlin. He received his training at the Meisterschule under Kiel, and in 1887 came to the United States, settling in Milwaukee, where he founded the Männerchor, which gave concerts with Theodore Thomas. He taught harmony, counterpoint and composition, and lectured on Oratorio and Symphony at the Wisconsin Conservatory of Music at Milwaukee in 1899. Several of his compositions were played under the direction of Theodore Thomas in Chicago. He returned to Berlin in 1902. He has composed the two operas, Der Maler von Antwerpen, of which the overture was performed in Chicago, and Der Pietist; the symphony, An Mein Vaterland; the cantata, Normannenabschied; a festival march dedicated to the American nation; a carnival suite which won much success in Milwaukee; Vineta; Maria Magdalena, which was given at Meiningen in 1904; and the symphonic poems, Hiawatha and Minnehaha.

Kazynski (kä-zēn'-shkī), Victor. 1812-

Dramatic composer and writer of songs; was born at Wilna, Lithuania. From 1837 until 1839 he was a pupil of Elsner at Warsaw. He returned to Wilna in 1840, and during that year wrote the music of his opera, Fenella, and of an opera, The Wandering Jew, which he produced unsuccessfully in 1842. In 1843 he moved to St. Petersburg, where in 1845 he published a musical diary of his travels through Germany and Austria with General Lyoff. In 1848 he was made conductor at the Imperial Theatre and brought out his opera, Man and Wife, which was only moderately successful. He has published a number of musical compositions; overtures; cantatas; concertos for piano and violin; fantasias on Russian themes and tarantellas; beside his popular Album of Song, which came out in 1855.

Keiser (kī'-zĕr), Reinhard. 1673-1739.

German opera composer, who performed a service for Germany corresponding to that of Lully in France and Purcell in England. He was born at Teuchern, near Weissenfels, Leipsic, where his father, a church composer, gave him his first lessons. He went to the Thomasschule, Leipsic, where he studied under Johann Schelle, and began playing at concerts. In 1692 he wrote a pastoral, Ismene, for the Brunswick Court, which made a most favorable impression. In 1694 he went to Hamburg, where forty years of his life were spent writing the one hundred and sixteen operas which won for him at least a temporary fame. In 1703, with Drüsicke, Keiser took entire charge of the opera, but the combination was unsuccessful as Drüsicke afterwards absconded. However the bad fortune did not overcome Keiser, for he wrote eight new operas, married the daughter of a wealthy patrician of Hamburg, and in a year's time was again living in his accustomed ease and luxury.

He was at the Stuttgart Court for two years, and in 1722 went to Denmark and became chapelmaster to the King at Copenhagen. This turned his attention to church-music, which he composed very well in spite of his somewhat unreligious temperament, and the dramatic form which he used. He continued composing operas, how-

ever, until the year of his death. Keiser's influence on German opera was important though not lasting. His work was powerful at first, but it degenerated and his original standard was lowered. He cast aside all Italian influence and wrote music which was strictly German. He used popular subjects, usually either mythological or historical, and the vernacular of the people, which largely accounts for his popularity with the masses. One important thing he accomplished was the destruction of the Singspiel, or musical farce. His music was sweet and spontaneous, but his great mistake was the use of the oratorio-opera form, which caused the operas of Scarlatti and Handel even to perish. Elson speaks of him as "a brilliant but decidedly careless composer," but admits that he was a master of expression and that he labored earnestly if somewhat spasmodically for dramatic truth. Among his numerous operas are Irene, the first, which appeared in 1697; Störtebecker und Godge Michaels; Die Leipziger Messe; Der Hamburger Jahrmarkt; Die Hamburger Schlachtzeit; and Circe, the last, produced in 1734. His church-music includes oratorios, which he wrote very successfully; cantatas; psalms; passions; motets; and songs and duets with the harpsichord.

Kéler-Béla (kā'-lĕr bā'-lä), (Albert von Kéler right name.) 1820-1882.

Hungarian writer of dance and orchestra music; born at Bartfeld. His career is quite picturesque, for he tried the law and farming before he gave up his desire to become a musician. He studied with Sechter and Schlesinger at Vienna, then played the violin in a theatre, directed several orchestras, and became bandmaster to an infantry regiment, finally ending as conductor of the Kur Orchestra at Wiesbaden in 1770, which was the last position his health permitted him to hold. He wrote some very popular dance-music, overtures and violin solos.

Kelley, Edgar Stillman. 1857-

American composer of great talent and brilliancy; was born at Sparta, Wisconsin. His mother, a well trained musician, began his piano education when he was eight years old, and continued to teach him until he

was seventeen. He gave up work at college on account of ill health, and in 1874 went to Chicago to study counterpoint and harmony under Clarence Eddy, and piano under Ledochowski. After two years in Chicago he went to Stuttgart, where he studied composition and orchestration with Max Seiffritz, organ with Finck, and piano with Kruger and Speidel. In 1880 he returned to America and went to San Francisco, where he soon became known as one of the leading musicians and musical critics of California. Here he wrote his first large composition, the music to Macbeth, a piece full of originality and intensely interesting as descriptive music, but too daring and unconventional ever to become popular. His next work was a comic opera, which, however, was not staged. It was followed by the capital music for the comic opera, Puritania, brought out in Boston in 1892, where it ran for over a year, during a part of which time Mr. Kelley himself conducted. This was followed by Gulliver in Lilliput, a most graceful and charming symphony. After this he wrote the Chinese suite, Aladdin, unique because of the employment in it of the Chinese scale of five tones and Chinese idea of harmony. Mr. Kelley's conscientiousness and musical thoroughness may be seen by the fact that in connection with this composition he studied Chinese music and harmony from the Chinese themselves.

Mr. Kelley's thoroughness is shown not only in Aladdin, but also in music for an adaptation of Prometheus Bound by George Parsons Lathrop. For this composition he carefully studied the theory of Greek music. Another important piece of work is his arrangement of music for the stage production of General Lew Wallace's Ben Hur. In this, too, there are evidences of careful study, and in several places the use of Greek scales and progressions and even of Arabic scales has lent it an interest and appropriateness not to be denied. The song of Iras is particularly beautiful and has an unusually fine accompaniment. Among Mr. Kelley's smaller works, two of the best are settings of Poe's poems, Eldorado and Israfel. Another well-known one is the quaint Lady Picking Mulberries. His setting of Walt Whitman's beautiful poem, O, Captain, My Captain, is well worthy the

words, and is becoming known as a patriotic song. Beside his work as a composer, Mr. Kelley has worked at journalism and proved himself an able and conscientious critic, and has entered the lecture field in University Extension work. At present he is professor of composition in the New York College of Music.

Kellner, Ernst August. 1792-1839.

Singer and pianist; a phenomenal case of musical precocity. Was born at Windsor, England, where his father played in Queen Charlotte's band, and began to study the piano when he was two years old, playing a Handel concerto when he was five. At the request of the King his voice was trained, and when eight years old he sang at a Court concert. He studied with Rauzzini at Bath, sang at the theatre there, made a tour with Incledon, and finally married and went to Italy, where he continued his studies with Porri, Casella, Nozzari and Crescentini. He sang at the Fenice Theatre at Venice and then made some extensive tours, winning much applause at Paris and St. Petersburg. He returned to London and became choirmaster at the Bavarian Chapel, devoting some of his time to teaching and composing. He died there when only forty-seven years old. He published many songs which became popular, as County Guy; The Lasses With a Simpering Air; The Blind Mother; The Shepherd's Chief Mourner; Medora's Song; and Through All My Dreams. He also began an opera, Poland, which was never finished; masses; and a symphony and fugue for voices.

Kellner, Johann Christoph. 1735-1803.

Son of Johann Peter Kellner, an organist, and a quite voluminous composer. He studied first with his father, and later with the famous Benda at Gotha. In 1785 he had produced fifteen operas of harpsichord music; besides a number of organ-pieces; and several passions and cantatas for the church. At the time of his death he was living at Mannheim, where he held the position of Court musician. His best known works are a book on thorough-bass, and an opera, Die Schadenfreude.

Kellner, Johann Peter. 1705-1788.

Organist and devoted admirer of Bach. Was a native of Gräfenrode in Thuringia. Was first instructed in music and taught to admire Bach by J. C. Schmidt. He held the place of cantor at Frankenhain, but soon took the same position in his own town, which he refused to leave for the rest of his life. He became acquainted with Bach and Handel, and many of the present editions of Bach's works are taken from Kellner's copies of the originals. He composed a number of successful figured chorals; trios; preludes; fugues; and some dance-music, all of which show Bach's influence.

Kellogg, Clara Louise. 1842-

One of America's most noted opera singers. She was born at Sumterville, South Carolina, but of northern parents. Her mother was musical and undertook the first musical instruction of her daughter. In 1856 she went to New York to continue her education. Her debut was made as Gilda in Rigoletto in 1861. In 1867 she made her English debut as Margherita in Faust, at Her Majesty's Theatre at London, and was sufficiently successful to be engaged at Drury Lane the following year. She then made a four-year concert tour in the United States, and in 1872 returned to Her Majesty's Theatre. In 1874 she began her great enterprise of organizing an English Opera Company to tour America. She did an enormous amount of work herself, including the translation, staging and training of performers. In the season of 1874-1875 she appeared a hundred and twenty-five times, and the result of her untiring energy and ambition was all that she could desire. In 1876 she established another troupe, an Italian Opera Company. In 1879 she appeared again at Her Majesty's Theatre, and in 1881 began concert work in America. In 1887 she married her manager, Carl Strakosch, and left the stage soon after. Her greatest role was Margherita in Faust; other parts she has taken being Violetta, Martha, Zerlina in Don Giovanni, Aïda, Philine in Mignon, and Susanna in The Marriage of Figaro. Her repertory included over forty operas. Her voice was a high, pure soprano, admirably trained. She has done a great deal to advance music in America and has been a great favorite both in England and in her own country.

Kelly, Michael. 1762-1826.

Irish tenor singer, composer and wine merchant, who appeared in the first performance of Mozart's Marriage of Figaro, and was called by Sheridan "a composer of wines and importer of music." He was a native of Dublin, the son of a wine merchant and dancing-master. His first teachers were Passerini, Peretti, St. Giorgio and Rauzzini, and he first appeared on the stage at Dublin. In 1779 he took up his studies again with Fenaroli and Aprile at Naples, and then went to Vienna, where he sang at the Court Theatre for four years, becoming a great friend of Mozart. He returned to England in 1787 and was at once engaged at Drury Lane, where he held the position of first tenor until he retired from the stage. He also took part in the Handel concerts in Westminster Abbey. In 1789 he published his first two songs, False Appearances, and Fashionable Friends, and afterwards wrote and compiled the music for sixty-two dramas, and composed numerous other English, French and Italian songs, The Woodpecker being the only one that is well known at present. He was for a number of years acting manager of the King's Theatre, and in 1802 he started a music-shop and went into the wine business also. Neither of these enterprises prospered, and in 1811 he found himself penniless. He made his last public appearance in that year at his own benefit, where he sang The Bard of Erin, one of his own compositions. He died at Margate and was buried at St. Paul's, Covent Garden. His Reminiscences, published in 1826, are very interesting and contain many anecdotes of Mozart.

Kemble, Adelaide. 1814-1879.

English opera singer and writer, of the famous theatrical family of that name; was the daughter of Charles Kemble, the sister of Fanny Kemble and the niece of Mrs. Siddons. She was born in London, and early showed signs of musical talent. Appeared first at a Concert of Ancient Music and a York Festival in 1835, with only moderate success. She then went abroad and studied in Paris and Germany, and later in Italy, where for a year she was instructed by Pasta. In 1839 she made her operatic debut in Vienna, as Norma, with decided

success. She then appeared in other Italian cities, and in 1841 returned to England, where she gave an English version of Norma and was received enthusiastically by London society. Other operas in which she appeared successfully were The Marriage of Figaro, Il Matrimonio Segreto, La Sonnambula, and Semiramide. In 1843 she married Mr. Edward Sartoris, retired from her brilliant stage career and took up the profession of letters, publishing a number of books. Chorley has called Adelaide Kemble "the greatest though not the best English singer of the century." Her power lay rather in her intellect than her voice, and according to her sister, her singing interfered with than aided her excellent acting.

Kemp, Joseph. 1778-1824.

An Englishman, who did much to advance musical education. He was born at Exeter and began his musical career in the Cathedral choir there. Later he became an organist in Bristol, and finally went to London in 1809. Aside from a trip to France the rest of his life was spent in alternate sojourns at London and Exeter. He attained to the degree of Doctor of Music at Cambridge. The most important work he did was to evolve a system of teaching music to entire classes at once rather than to individuals separately, a new idea in his time. His theories on this subject are treated of in his pamphlet, New System of Musical Education. He also wrote musical illustrations to poems, such as the works of Shakespeare and The Lady of the Lake; and many songs and psalms.

Kemp, Robert. 1820-1897.

New England musician, who started the Old Folks' concerts and was nicknamed Father Kemp. He was born at Wellfleet, Mass., and began conducting his concerts in 1854. He settled in Boston and opened a shoe store, and in 1868 he published a book there entitled, Father Kemp and His Old Folks, an autobiography. He remained at Boston until his death.

Kennedy, David. 1825-1886.

A Scotch singer, who struggled through poverty and obscurity, and finally made an international reputation for himself. He was born at Perth and was first taught music by his father. He was made precentor

in several churches, but when very young was sent out as an apprentice to a house painter at Perth, and later worked as a journeyman in London and Edinburgh. When he went back to his native town he started in business for himself, but as his desire to become a public singer was in no degree lessened, he took many trips to Edinburgh, where he was taught singing by Mr. Edmund Edmunds. He was finally appointed precentor in an Edinburgh church and then took up music as his life-work, teaching and giving concerts to support his family. He was at last engaged to sing at the Burns Centenary at Liverpool, and from that time he became better known. He made a tour of Scotland, appeared in London, and later made extensive tours in the United States and Canada, Australia, New Zealand, South Africa and India; his trips to Canada being the most frequent. He appeared for the last time in public at a Burns Night at Sarnia, and died a few days later at Stratford, Ontario.

Kerl, Johann Caspar. 1621-1693. Also spelled Kerll, Kherl, or Cherl.

One of the first great German organists and composers for the organ; is considered by some the forerunner of Sebastian Bach. He was born at Gaimersheim, in Bavaria, but when quite young went to Vienna, where he studied with Valentini. Later he was sent by Emperor Ferdinand III. to Rome, where he became a pupil of Clarissimi, and probably of Frescobaldi. When he returned to Germany he was given a position in the service of the Elector of Bavaria at Munich in 1656, and was invited to play some of his compositions for the coronation of Emperor Leopold I., which he did so successfully that his fame as an organist dated from that event. He was Court chapelmaster at Munich from 1658 to 1673, but left the position and went to Vienna, where for four years he did little beside teaching. He became organist at St. Stephen's in 1677 and Court organist in 1680. He went back to Munich in 1692 and died there a year later. One characteristic of his style is his skilful use of discord, a quality for which Bach also was known. He wrote a Black Mass, so-called because it was composed entirely on the black keys; O Bone Jesu, a duet; sonatas for two violins and a viol da gamba; other church-music for the organ; two operas, Oronte, and Erinto; and a serenata. Handel used one of his canzonas in his Israel in Egypt.

Kerle (kĕrl), Jacob van.

Sixteenth Century Flemish musician, the date of whose birth and death are unknown. He was born at Ypres, in Flanders, but seems to have spent much of his life in Italy, for his first musical compositions were published in Venice about 1562, and from that date until 1575 he was a member of the suite of the Cardinal-Archbishop of Augsburg, Otto von Truchsess, both in Rome and Augsburg. He was also choir-director and canon at Cambrai, and at the same time served Emperor Rudolph II. at Vienna and Prague. He died some time after 1590. Ambros praises his church compositions. One of his motets, Exurge quare obdormis Domine; a Te Deum; and three of his masses are still used. He is said to have written some special services for the Council of Trent.

Kes (kās), Willem. 1856-

Conductor and violinist, who was born in Dordrecht, Holland. His violin education was begun under Tyssens and Böhm and his piano training under Northgurft. From 1871 until 1873 he was a pupil of Ferdinand David at the Leipsic Conservatory, then of Wieniawski at Brussels, and in 1876 of Joachim at Berlin. In 1876 he was made conductor of the Park Orchestra and leader of the Felix Meritis Society at Amsterdam. In 1890 he was directing the Society concerts at Dordrecht. In 1895 he was appointed leader of the Scottish Orchestra at Glasgow, where he succeeded Henschel, and in 1898 he left Scotland to lead the Moscow Philharmonic Society and to fill a position of director in the Moscow Conservatory. In 1904 he returned to Leipsic and is now at Blasewitz, near Dresden. He is best known as a conductor and violinist, but is an accomplished pianist and has written some violin music.

Kessler, Joseph Christoph. 1800-1872.

Also written Kötzler. German pianist and composer, chiefly known for his piano études, which were approved

by Liszt and Moscheles. He was born at Augsburg and studied with the organist Bilek at Feldsberg and at a seminary at Nicolsburg. He studied philosophy at Vienna, and afterward entered the household of Count Potocki as piano teacher at Lemberg and Landshut. Later he lived at Vienna, Warsaw and Breslau, and for twenty years at Lemberg. In 1855 he went to Vienna again, where he died. His works were praised by very many musicians, but though technically excellent they are for the most part uninteresting. He published various compositions, as, nocturnes; polonaises; concertos; preludes; church-music; and songs; one of his best-known works being Blüthen und Knospen.

Ketten, Henri. 1848-1883.

Pianist, composer and conductor; born at Baja, Hungary, and died at Paris. He studied at the Paris Conservatory under Marmontel, Halévy and Reber. He made several successful tours as a pianist and conductor, and finally returned to Paris. He was a prolific composer for the piano, and his pieces were much admired during his lifetime. They were not, however, of lasting value. Among them are Romance without words; Tranquillity; Melancholy; The Chase of the Butterflies; and a Persian march.

Ketterer (kĕt-tŭ-rā), Eugène. 1831-1870.

French pianist and composer; born at Rouen, and died at Paris during the siege of 1870. He studied at the Paris Conservatory under Marmontel, and won some honors there. He became known as a concert pianist, and wrote almost three hundred piano compositions of a very light character. Some of them were exceedingly popular, as his Grand Caprice hongrois; l'Argentine; La Châtelaine; Gaëtana; and Rondo oriental.

Keurvels (kŭr'-vĕls), Edward H. 1853.

Composer and conductor, who was born in Antwerp. After studying for some years under Benoît, he became chorusmaster of the Royal Theatre at Antwerp. Until 1882 he conducted the Flemish National Theatre, into which, in 1890, he introduced opera with dialogue. He brought out

Benoît's Pacificatie van Gent and Charlotte Corday, Beethoven's Fidelio and Waelput's Stella. He wrote the operas Parisina, Hamlet, and Rolla; operettas; cantatas; ballads and songs; and a mass with organ.

Kiel (kēl), Friedrich. 1821-1885.

Prussian pianist; considered one of the best examples of the classical school. He was born at Puderbach, and studied music first with his father, who was a schoolmaster in the town. He continued his education by himself, and began composing dance-music. Some of his simple pieces finally came to the notice of Prince Karl von Wittgenstein, who at once had the young man instructed, and gave him a position in his orchestra. He first became a pupil of Kummer at Coburg, and then led the Court Orchestra and taught the Duke's children. With financial aid from King Frederick William IV., he was able to continue his studies under Dehn at Berlin, and took up his residence in that city permanently. In 1862 his Requiem was given at the Stern Gesangverein. He taught privately until 1856, and then became composition teacher at Stern's Conservatory, and in 1870 at the Hochschule für Musik. In 1865 he became a member of the Academy of Fine Arts, and in 1868 a Royal professor. His work as a teacher was admirable, but his compositions lack spontaneity and originality. He wrote for the piano and orchestra and his works include much sacred music.

***Kienzl (kēnts-'l), Wilhelm. 1857-**

Composer of operas and songs; born at Waisenkirchen, Upper Austria. Moved to Gratz about 1861 and became a student at the Gratz Gymnasium, where he studied piano under Ignaz Uhl, Buva, Remy, Mortier de Fontaine and composition of Dr. W. Mayer. He studied at the University of Prague in 1875 and took counterpoint of Joseph Krejci. In Leipsic he followed lecture courses with Overbeck, Paul and Springer. In 1877 he went to Vienna, and there took the degree of Doctor of Philology, with the treatise, Die Musikalische Declamation. He also studied with Liszt at Weimar. He was an ardent admirer of Wagner, and for a time lived at Bayreuth, but, owing to the great master's intolerance of the success of

others, their friendship was not lasting. Wagner had a very strong influence on Kienzl's work. In 1880 he lectured on musical subjects at Munich, and during 1881 and 1882 he made a successful concert tour through northern Germany and Hungary with Sahla and Aylaja Orgeni. He held a position as opera director at Amsterdam and later at Crefeld, then went to Gratz as director of the Styrian Musicverein, and conductor of other local societies. In 1890 he went to Hamburg, where for two years he held the position of Kapellmeister, then for a year to Munich as Hofkapellmeister. Since 1899 he has lived at Gratz, devoting himself to composition. His first opera was Urvasi, produced at Dresden in 1886; it was followed by Heilmar der Narr, then by Evangelimann, his most successful opera, which has been translated into seven languages and heard in over a hundred and fifty different theatres. In 1898 his Don Quixote was produced in Berlin. Kienzl is also noted for a great number of songs and piano pieces; for an edition of Mozart's Titus; and for Miscellen, a prose writing treating of Wagner and Bayreuth.

Kieserling, Richard jr.

Composer; of Cincinnati. In 1891 was a pupil of Homeyer, Reinecke, Rust, Jadassohn, Schreck, and of Sitt in conducting at the Leipsic Conservatory. On graduating, he conducted a performance of his own composition, entitled Jeanne d'Arc. Returning to Cincinnati in 1895, he established himself there as a teacher and conductor. He has written many compositions, among them being, A May Song, for woman's chorus and piano; If It Were Not for Love, for male chorus; a ballad, Harold, for male chorus, barytone solo and orchestra; several sets of male choruses; six pieces for violin and piano; a motet for mixed chorus a cappella; marche Nuptiale for grand orchestra, and berceuse for string orchestra.

Kiesewetter (kē'-zĕ-vĕt-tĕr), Raphael Georg. 1773-1850.

Austrian government official and amateur musician, who devoted his life to musical research. Born at Holleschau, Moravia. At an early age went to Vienna, entered the service of the Minister of War, and traveled some years in that capacity. In 1801

he returned to Vienna and began his work of collecting old musical manuscripts and writing on numerous musical topics for magazines. Studied with Albrechtsberger and Hartmann, and became known as an authority on music. His house was frequented by musicians and music-lovers, and he was made a member of many musical societies. He was finally ennobled for his services. He died at Baden, leaving many of his musical manuscripts and letters of value to Aloys Fuchs, and his wonderful collection of old scores to the Vienna Court Library.

Kimball, Josiah. 1761-1826.

Some authorities give his name as Jacob instead Josiah. An old New England composer of psalm tunes, like William Billings and others of his time, who, as Elson says, helped to break "the ice which was congealing New England's music." He was born at Topsfield, Mass., and at first became a lawyer. He abandoned his business for a musical career, which ended in failure. In 1793 he published a volume called Rural Harmony, consisting of psalm tunes and fugue pieces, most of the contents being composed by himself. He tried teaching in several neighboring towns but with so little success that he died in the poorhouse of his native town.

Kindermann (kĭnt-ĕr-măn), Johann Erasmus. 1616-1655.

Early German composer, principally of church-music, whose best known work, Harmonia Organica in Tabulaturam Germanican Composita, is one of the oldest samples of German copper-plate engraving in existence. He was born at Nuremberg, probably about 1616, though that date is uncertain and there is some reason to believe an earlier one more probable. Was the organist of St. Egidius, at Nuremberg and was well known in his time. Most of his music was written for the church and the old tablature form of notation was used, but he also composed some choruses and instrumental music not for the church. His organ works are of some value as examples of the old form of organ-playing and composition.

King, Matthew Peter. 1773-1823.

English dramatic composer, who spent most of his life in London, the place of his birth and death. Charles

Frederick Horn was his teacher in composition. He first wrote three sonatas for the piano; eight songs; and a cantata. Later he produced a treatise on thorough-bass and one on music in general, both of which are valuable. The works for which he is best known are his operas, which were written for the Lyceum Theatre. Some of them were written in collaboration with other composers, as Braham, Kelly and Davy. They are light in character, as suggested by their titles, The Invisible Girl; False Alarms; Up All Night; Oh this Love; and One O'clock, or the Wood Demon. He also wrote an oratorio, The Intercession, given at Covent Garden, and popular glees and duets.

King, Oliver A. 1855-

Piano virtuoso and teacher; born in London. Apprenticed to Joseph Barnby, under whom he learned to play the organ and piano and studied composition and harmony. In 1871 he took piano lessons from W. H. Holmes and from 1874 to 1877 he studied under Reinecke, Hermann, Jadassohn and Paul at the Leipsic Conservatory. In 1877 he toured Germany with Mme. Pesechka-Leutner. In 1879 he became pianist to Princess Louise and was a member of her suite when she went to Canada on the appointment of Marquis of Lorne as Governor-General of the Dominion. While in America, Mr. King gave concerts in the principal cities of the United States and Canada and for some months acted as organist in the Church of The Holy Innocents, New York. In 1883 he returned to England and made a concert tour through England, Scotland and Ireland. From 1884 to 1886 he was precentor of St. Marylebone Parish Church, London. He has played the organ at the Novello Oratorio concerts since they began. He has directed many official concerts and some of his more important compositions have been played at the Philharmonic Society concerts and at the Crystal Palace. He is now a professor of piano at the Royal Academy of Music. Among his compositions are the one hundred and thirty-seventh psalm for solo, chorus and orchestra; a symphony, Night; three cantatas, The Romance of the Rose, Proserpina, and the Naiades; violin concerto in G minor; and two concert overtures.

King (rē-vā kĭng), Julie Rivé-. 1857-

One of the foremost piano virtuosos of America; born at Cincinnati. Her mother, Madam Caroline Rivé, had been a pupil of Manuel Garcia, and a successful teacher in New York and Cincinnati, and undertook her daughter's education with such good results that when Madam Rivé-King was only eight years old she played Thalberg's brilliant transcriptions of themes from Don Juan. When the family moved to New York, the young musician came under the instruction of such teachers as Doctor William Mason, De Korbay, Pruckner and S. B. Mills. With this excellent foundation she went abroad in 1872 and studied at Leipsic under Reinecke, at Dresden under Blassmann and Rischpieter, and at Weimar with Liszt. She made her debut at Leipsic in 1874 at one of the Euterpe concerts which Reinecke conducted, and on which occasion she played Liszt's Second Rhapsodie and Beethoven's Third Concerto, and was most enthusiastically received. Called home by the sudden death of her father, she made her debut in concert during the winter of 1874-1875 at Cincinnati. This was followed by other concerts, among them one in New York at which she played Liszt's E flat concerto and Schumann's Faschingsschwank. She played at the Philharmonic concerts in Philadelphia and with the Apollo Club in Chicago, and she was everywhere greeted with great applause. She toured through the United States under the management of Frank H. King whom she afterward married. She played from a brilliant repertory which included compositions by Beethoven, Chopin, Liszt, Schumann and Tausig. She performed in more than two hundred concerts with Theodore Thomas. After a time her health suffered under this strain and she played only in private concerts in New York. She has composed a number of piano-pieces and some for orchestra, and has carefully edited pieces in her repertory. Her well-known piano-piece, On Blooming Meadows, has been scored for orchestra. She was a charter member of the American College of Musicians.

Kinkel, Johanna. 1810-1858.

Wife of the German poet, art historian and revolutionist, Gottfried

Kinkel, was a composer of reputation. She was born at Bonn, was the pupil of Karl Böhmer at Berlin, and was married in 1843. She has writen a Bird Cantata; an operetta, Otto der Schütz, the libretto of which was written by her husband; a well-known quartet, The Soldier's Farewell; Acht Briefe an eine Freundin über Clavierunterricht; and many popular songs.

Kipper, Herman. 1826-

Writer for the stage; born at Coblentz, where he began his musical education under Anschütz. At Cologne he studied under H. Dorn and afterward became a professor of music. Many of his operettas written for male voices, proved popular with the choral societies of Germany. Among of his works some of the best known are Incognito; Der Quacksalber; Kellner und Lord; Der Haifisch; Fidelia; and Die Barden. He is also known as a writer of songs and duets.

Kirbye, George. -1634.

English writer of madrigals, of whom the first positive record is a Whole Book of Psalms published in 1592, Kirbye having been one of the composers employed to furnish the music of the volume. The date of his birth is unknown. The place was probably Bury St. Edmunds. In 1597 he became the house musician of Sir Robert Jermyn of Rushbrooke, and later he dedicated to his employer's daughters his next published work, The First Fruites of my Poore Knowledge of Musicke, the first set of English madrigals. He next composed two madrigals for the Triumphs of Oriana, in 1601, his last published work. In 1626 his home was in St. Mary's parish, Bury St. Edmunds, where he died in 1634. The manuscript of many of his works may be found at The Royal College of Music and the Bodleian Library.

Kirchner (kērkh'-nĕr), Theodor. 1823-1903.

German organist and composer; a devoted follower of Schumann, whom he resembled not only in his work but also in the circumstances of his life. He was born at Neukirchen in Saxony and was taught the organ first by his father, who was a schoolmaster. In 1831 he went to Dresden and began studying with J. G. Schneider, attended the Bürgerschule at Chemnitz, and went to Leipsic where he

met Mendelssohn and Weinlig. He studied there with K. F. Becker, organist at the Nicolaikirche, and began then to admire and imitate Schumann. He went back to Dresden for a year to finish his course with Schneider, but returned to Leipsic and was the first student to enter the new conservatory there. In 1843 he was made organist at Winterthür where he stayed twenty years. He then went to Zurich, where he conducted concerts and festivals. He was director at the Court of Meiningen and later of a music school at Würzburg but resigned and went back to Leipsic to compose and teach. He won recognition slowly and was unable to get much teaching, and was forced to write popular music. He was finally given a position in the Dresden Conservatory, but in 1884 he was obliged to accept a subscription raised through the efforts of Brahms, Stockhausen, Joachim and Bülow. In 1890 he went to Hamburg where he died. He wrote one hundred works modeled after Schumann which similarity did not prevent them from showing some good original qualities. They were mostly songs and short pieces for the piano, except one serenade for piano and stringed instruments, and a string quartet. They were type pieces like those of Schumann and were full of pretty sentiment. Among the best are a Gedenkblatt; a Novelletten; Still und bewegt; Nachtstücke; and Olbumblätter, played by Mme. Schumann.

Kirnberger (kĕrn'-bĕrkh-ĕr), Johann Philipp. 1721-1783.

German musician, composer and theoretical writer; born at Saalfeld, in Thuringia, and died at Berlin. He studied the organ under Kellner and Gerber, and the violin under Meil and was later a pupil of Bach. He worked for a number of years in Poland, at one time as musical director of a convent at Lemberg, and then went back to Germany and took up the violin again as a pupil of Zickler at Dresden. In 1751 he entered the service of Frederick the Great at Berlin as violinist, and later that of Princess Amalie as chapelmaster. In her service he remained until he died. Zelter, Schulz and Fasch were his pupils. Kirnberger labored all his life under the mistaken idea that he had reduced all music to two chords, but his ideas were of no value. Die Kunst des

reinen Sätzes is his only book on theory which has lived. Many of his musical compositions, as motets, cantatas and fugues, may be found at the Imperial Library at Berlin.

Kistler (kēst'-lĕr), Cyrill. 1848-1907.

German composer of the music-drama, thought by some to be the successor of Wagner. He was humbly born in the village of Grossaitingen, near Augsburg. His parents died when he was young, so he lived with his grandfather, a shoemaker. As a boy he entered the choir and learned to play the flute, and was encouraged in his musical inclination by his grandfather. The old man first wanted Kistler to enter the ministry, but gave up this idea, and had him trained as a school-teacher. He taught from 1867 until 1875, learning as much music as he could by his own efforts, and in 1876 he gave up teaching and went to the Conservatory at Munich. He studied under Rheinberger, Wüllner and Franz Lachner, and was sternly admonished, especially by Lachner, for tendencies towards Wagner, which were already apparent. He began by composing some very light music, such as dance-pieces. In 1883 he produced his first opera, Kunihild, which was thoroughly Wagnerian. Its revival in 1893 was more successful than its first appearance. He taught theory at the Sondershausen Conservatory for two years, then went to Kissengen as a publisher, composer and head of a private school. Kunihild is replete with characteristics of Wagner, such as elaborate "leading-motives," and harmonic progressions, but this style is interrupted frequently with chorus effects, not like those of Wagner. The story contains the enchanted castle, beautiful princess, brave knight and hermit of mediæval romance. The opera is a masterly piece of work, but adds nothing original to Wagner's methods. His comic opera, Eulenspiegel, in which the music carries out the humorous effect, shows no traces of Wagner. Others of his works are Baldur's Tod, which greatly resembles Wagner's Die Meistersinger, and has never appeared on the stage; Arm Elslein; Roslein im Hag; Im Honigmond, a stage idyl; Der Vogt von Mühlstein, his latest work; and some harmony methods, based on Wagner's principles.

Kittl (kĭt-tĕl), Johann Friedrich. 1806-1868.

Bohemian writer of operas; was born at Schloss Worlik, in Bohemia, and died at Lissa, in Posen. He first studied law, but was devoted to music and finally studied at Prague with Tomaschek and Sawora. He was made director of the Prague Conservatory, in 1843, taking Dionys Weber's place. In 1865 he gave up his work and went to Polisch-Lissa, where he died three years later. He composed some operas, the best known being Daphnis' Grab; Bianca und Giuseppe, with text by Richard Wagner; Waldblume; and Die Bilderstürmer. He also wrote some church and instrumental music.

Kjerulf (k'yā'-roolf), Halfdan. 1815-1868.

Northern composer of songs, whose music aptly expressed the national sentiments of Norway during her struggles for freedom. He was born at Christiania, and graduated from the Christiania University in 1834, having studied law on account of his father's high position in the government. In 1840 when his father died, he gave up the law and began his professional musical career. He began by teaching and published a few songs which attracted public notice. In 1850 he was sent by the government to Leipsic, where he became a pupil of Richter. When he returned to Norway he made an effort to organize some subscription concerts at Christiania, but while his countrymen could appreciate the simple songs which he composed they were not ready as yet for any more advanced form of music. Kjerulf retired to Grefsen, where he continued composing, working from 1860 to 1865 in collaboration with the poet Björnson, encouraged such music-lovers and students as sought him out. He died at Grefsen in 1868. Kjerulf's quartets and songs of national character were admirably suited to their subjects and were full of vigor and enthusiasm though they were of little technical musical value. His music is intensely suggestive, coloring the words of the songs. Among his works are the music to Björnson's Synnove's Song, Ingrid's Song, Young Venevil and Evening Song; the Scotch "Taylor's Song;" Munch's Night on the Fjord; and Theodor Kjerulf's Longing; several of

Moore's verses, as Love Thee, Dearest, Love Thee, and My Heart and Lute, which inspired the composer to his most passionate mood; many successful Spanish songs; and beautiful settings of Victor Hugo's Romances. Many of these songs were produced in England by Jenny Lind, Nilsson and Sontag. Among his piano compositions are A Spring Song; Shepherd's Song; Cradle Song; Albumleaf; Elfin Dance; capriccio; scherzo; scherzino; intermezzo; berceuse; polonaise; rondino; several sketches; and forty Norse folk-songs. A monument was erected to him in 1874 at Christiania.

Klafsky (kläf'-shkĭ), Katharina. 1855-1896.

German operatic artist of international reputation, said to have been the finest Brünnhilde ever heard on the stage. She was born at St. Johann, in Hungary, where her father was a poor shoemaker. Both her father and mother were musical, however, and she showed signs of talent at an early age, singing in a church at eight. In 1870 her mother died and she left home and went to Odenburg, where she begged in the streets for her living. Later she became a nursery maid, and the people for whom she worked, noticing her voice, had her taught singing by Neuwirth. She then went into the chorus of the Komische Opera. There the younger Hellmesberger became interested in her and persuaded Mme. Marchesi to give her some lessons. In 1875 she went into the chorus at Salzburg, and a year later married a merchant, Herr Liebermann, and temporarily retired from the stage. She became tired of domestic life after six years, however, got a divorce from Liebermann, went on the stage again, and played small parts in Angelo Neumann's Company at the Leipsic Theatre. Her popularity increased and she was applauded as Venus in Tannhäuser, Alice, Bertha, and especially as Brangäne in Tristan, given at Leipsic in 1882. The same year she accompanied Neumann on a Wagner tour, playing minor parts most of the time, but giving Sieglinde and Brünnhilde successfully at Danzig and Berlin, during the absence of the regular star. She was finally hired at Bremen to take Reichter-Kindermann's place as leading lady and made her debut as

Fidelio in 1883. From that time she continued in leading roles and by 1895 was everywhere recognized as one of the greatest of German singers. In 1892 her second husband, Franz Greve, a barytone, died, and she went to England, where she appeared at Drury Lane and Covent Garden as Fidelio, Leonora, Brünnhilde and other Wagnerian characters. In 1894 she again sang at Drury Lane, giving Elsa and Agatha in Der Freischütz. Later the same year, she appeared at the Lamoureux concerts at Paris. In 1895 she created the character of La Navarraise of Massenet, in German at Hamburg, married Otto Lohse, and went with him to America, where she became the star and he the conductor of the Damrosch German Opera Company, appearing in New York, Boston, Cincinnati, St. Louis and New Orleans. The next year she returned to Hamburg. Her last appearance was as Fidelio, September 11, 1896. She died about ten days later from an unsuccessful operation for brain tumor.

Klauser (klow'-zĕr), Karl. 1823-

His work is chiefly that of editor and compiler of classic and modern compositions. Born of Swiss parentage, in St. Petersburg, Russia. He is practically self-educated, having picked up most of his musical knowledge in Germany. He came to New York in 1850 and in 1856 went to Farmington, Conn., where he was for many years musical director in Miss Porter's School. With Theodore Thomas and J. K. Paine he edited Famous Musicians. He also edited Half Hours with the Best Composers, and the compositions of Beethoven, Mozart, Schumann, Field and Wagner.

*** Klauwell (klow'-vĕl), Otto F. 1851-**

Composer and writer on musical subjects; born at Langensalza, Thuringia. For a time he went to the local Realschule, then to the Gymnasium at Schulpforta. After taking an active part in the Franco-Prussian War he entered the University of Leipsic, and there studied mathematics and natural history. From 1872 to 1874 he studied at the Leipsic Conservatory under Reinecke and Richter, and at the University he took his degree of Doctor of Philosophy. In 1875 he became professor of theory, history of music and piano at the Cologne Conservatory, and in 1885

he was given charge of classes established by Wüllner and known as the Teachers' Seminary. In 1894 he was given the title of Royal Prussian Professor. In 1895 he became assistant of F. Steinbach, musical conductor-general, who succeeded Franz Hiller. He has composed some chamber-music, piano-pieces, overtures and songs, and an opera, Das Mädchen vom See, and has written many treatises on musical subjects among them being The Historical Development of the Musical Piano; Musikalische Bekenntnisse, Formen der Instrumental-Musik; Der Vortrag in der Musik; Der Fingersatz des Klavierspiels; Geschichte Konservatorium der Musik in Koln, Festschrift der Feier seanes 50 jährigen Bestcheus; Theodore Young, his life and works; Studien und Erinnerungen, a series of essays about music. He has also finished an edition of Cherubini's Kontrapunkt. Besides the romantic opera, Das Mädchen vom See, he has written the comic opera, Die heimlichen Richter; Abendfrieden, for choir of eight voices and orchestra; numerous songs and piano-pieces.

Kleeberg (klā-bĕr), Clotilde. 1866-

Celebrated pianist, whose performance is said to greatly resemble that of Mme. Schumann. Born at Paris and received her musical education at the Conservatory, winning the first prize for piano-playing when only twelve years old. In the same year she appeared in public for the first time with phenomenal success, giving Beethoven's Concerto in C minor. She toured Austria, Russia, Denmark and Holland, and finally went to England, where she played at the Philharmonic concerts and elsewhere. She won the approval of Richter, who invited her to play at the Vienna Philharmonic concerts, at Vienna, at which she became very popular. In 1864 she was made a member of the Academy, later she married Charles Samuel, a sculptor. Her repertory includes the works of Bach, Schumann and Liszt, and her execution is forceful and intelligent.

Kloffel (klĕf'-fĕl), Arno. 1840-

Conductor and composer; born at Pössneck, Thuringia. Studied theology at Meiningen, then turned his attention to music and for a short time attended the Leipsic Conservatory, but

most of his musical training he received as the private pupil of Moritz Hauptmann. In 1863 he became conductor of the musical society at Riga, remaining in that position for four years, was then chapelmaster at Cologne, Detmold, Breslau, Amsterdam, Stettin and Görlitz. Between 1873 and 1880 he was chapelmaster of the Friedrichs-Wilhelmstadt Theatre at Berlin and afterward he held similar positions at Augsburg and Magdeburg, and from 1886 to 1892 at Cologne. Soon after this he obtained the position of teacher of theory at Stern's Conservatory in Berlin, and in 1895 was made professor. In 1898 he became chapelmaster at Hamburg. He has written music to the Christmas legend, Die Wichtelmännschen; Goethe's Faust; overtures; the opera, Des Meermanns Horfe; choral works; songs; and a string quartet.

Klein (klīn), Bernhard. 1793-1832.

German composer for the church and stage; was born at Cologne and died at Berlin. His early education was interrupted by the French War. He went to Paris, where he studied with Cherubini. He directed the music of the Cologne Cathedral, and in 1819 went to Berlin to study Zelter's instructive methods, staying there as a teacher in the Royal Institute for church-music and the university. In 1823 he married and visited Italy, meeting Baini at Rome. He worked constantly on his compositions up to the time of his sudden death. He wrote a great deal of church-music, including psalms; motets; a Paternoster and Magnificat; three oratorios, David, Hiob and Jephtha; Worte des Glaubens, a cantata on Schiller's work; and three operas, Dido, Ariadne, and Irene, the last being unfinished.

Klein, Bruno Oscar. 1858-

Usually regarded as an American composer owing to his long residence in this country. Born at Osnabrück, in Hanover. Graduated from the Gymnasium Carolinum at Osnabrück and after receiving lessons in piano and composition from his father who was organist at the Cathedral, he went to the Conservatory at Munich, where he studied piano under Baermann, counterpoint under Rheinberger and score reading with Wüllner. He came to America in 1878, and after

five years spent in traveling and giving concerts, he settled in New York. Since 1884 has directed the department of piano at the Convent of the Sacred Heart. From 1887 to 1892 he taught composition and counterpoint at the National Conservatory of Music, and from 1884 to 1894 held the position of organist at the church of St. Francis Xavier. He traveled in Germany in 1894 and 1895. His grand opera, Kenilworth, was produced at Hamburg, in 1895. Among his many fine compositions are an Italian suite; three masses; concerto; and concertstück for piano; two overtures for orchestra; concerto in E minor for violin; two sonatas for piano and violin; suite for violoncello and orchestra and arias for soprano and orchestra.

Kleinmichel (klīn'-mĭkh-'l), Richard. 1846-

Son of Herman Kleinmichel, a bandmaster and musical director at Potsdam and Posen; was born at Posen, in 1846. He began his piano studies with his father, studying later in Hamburg, and from 1863 to 1866 at the Leipsic Conservatory under Hauptmann, Richter, Mocheles, Plaidy and Reinecke. Taught music in Hamburg, but in 1876 went to Leipsic, where in 1882 he became musical director at the City Theatre. He married Clara Monhaupt, a dramatic soprano, singing at Leipsic. Among his compositions are the operas, Manon and Der Pfeiffer von Dusenbach, besides a trio for piano and strings; concert overture; and other songs and piano-pieces.

Klengel (klĕng'-ĕl), August Alexander. 1783-1852.

German composer and pianist, called Kanon-Klengel on account of his very careful and precise style. Born and died at Dresden, where his father was well known as a painter of landscapes and portraits. Studied with Milchmeyer and Clementi, with whom he afterwards traveled in Russia and Germany. After leaving Russia in 1811 he studied two years at Paris, and then went to Italy. In 1814 he returned to Dresden and played at the court, visiting England for a year, resuming his position at the Dresden court, which he held the rest of his life. He is said to have played much like Clementi, but his canons and fugues resemble the works of Bach. Among his best known compositions are The Forerunners; forty-eight canons and forty-eight fugues, similar to Bach's Well-tempered Clavichord, and published by Hauptmann; and a rondo, A Walk by the Sea Interrupted by a Storm.

Klengel, Julius. 1859-

One of the finest players of the violoncello of the present day; born at Leipsic. He took private violoncello lessons of Emil Hegar, and studied composition with Jadassohn. In 1874, when only fifteen years old, he became a member of the famous Gewandhaus Orchestra, and the following year made his first appearance as a virtuoso in Frankfort. In 1881 he became a teacher at the Leipsic Conservatory where he held the title of Royal Professor. As a quartet-player he is identified with the Gewandhaus Quartet and was a member of a quartet organized by Adolf Brodsky, which was said to have equaled the famous Joachim Quartet of Berlin. As a virtuoso he has appeared in all the large cities of England, Germany, Holland and Russia, and at present he is first violoncello in the Gewandhaus Orchestra. He has composed several numbers for his instrument, among them being a concertino for violoncello and piano; three violoncello concertos; a concertstück for violoncello and piano; a suite in D minor for two violoncellos; a suite in E minor for two violoncellos, many solos and some compositions for string quartet.

Klengel, Paul. 1854-

A violinist and pianist, brother of Julius Klengel; was born at Leipsic. He studied at the Leipsic Conservatory from 1868 to 1872 and took the degree of Doctor of Philosophy for his Zur Æsthetik der Tonkunst. In 1881 he became conductor of the Euterpe concerts at Leipsic, a post he held until 1886. From 1888 to 1893 he was vice-Hofkapellmeister at Stuttgart, then returned to Leipsic and was conductor of the Student Choral Society, Arion, until 1898 when he came to America. He remained in this country five years, and during that time conducted the Deutscher Liederkranz of New York City. On his return to Leipsic in 1903 he again became conductor of the Arion Society.

Klenovsky, Nicholas Semenovich. 1857-

Russian composer and orchestra conductor; born at Odessa. At the Conservatory of Moscow he studied under Hubert and Tschaikowsky, and in 1849 was appointed to assist Nicolai Rubinstein in organizing the initial performance of Eugène Onegin by Tschaikowsky. He became conductor of the University Orchestra and assistant conductor of the Imperial Opera at Moscow, and in 1893 director of the Music School at Tiflis. In 1902 he obtained the position of subdirector of the Imperial Chapel. Deeply interested in music from the historical and ethnological point of view, he assisted Melgounow in collecting and arranging Russian folksongs, and gave much attention to the music of the different Caucasian nations. He has written some music, notably, a Georgian Liturgy a cappella; several successful ballets, and incidental music to the plays, Antony and Cleopatra and Messaline.

Klindworth (klĭnt'-vôrt), Karl. 1830-

Eminent German pianist, teacher and conductor, a favorite pupil of Liszt. As a child he showed remarkable musical talent. Instruction being beyond his means he learned both piano and violin by studying alone, and at the age of six appeared at his first public concert. His greatest ambition up to his sixteenth year was to study the violin with Spohr, but finding it impossible to gratify this desire he finally abandoned it, and commenced his musical career by conducting the orchestra of a traveling opera company. In 1852 he made a tour as a concert pianist and it was during this time that he met Liszt at Weimar, with whom he studied for two years. He then went to London, where he lived for a number of years teaching and appearing at concerts. In 1868 Rubinstein sent for Klindworth to come to Moscow as piano instructor in the Imperial Conservatory, and he remained there until 1882, when he went to Berlin and started a school of his own. There he conducted the Berlin Wagner Society, and with Joachim and Wüllner, the Philharmonic concerts. In 1893 he gave up his work and went to Potsdam, which has since been his home. As a teacher he is very broad, and many of his pupils have become well known. He advocated general as well as musical education for musical students. His greatest work has been his arrangement for the piano of various masterpieces of Bach, Mendelssohn, Chopin, Schubert, Tschaikowsky and Wagner, especially Der Ring des Nibelungen. He has composed a few successful pieces for the piano.

Klughardt (klookh'-härt), August. 1847-1902.

German conductor, composer of operas and church and instrumental music; was a follower of Liszt. Born at Cöthen, and studied with Thiele and Diedicke at Dessau, and Blassmann and Reichel at Dresden. Was conductor at the theatres of Posen, Lübeck and Weimar, for a number of years. In 1873 he entered the service of the Grand Duke at Neustrelitz and later at Dessau, where he died. He composed after the manner of Liszt's followers, but was less extravagant than most of them. He wrote four operas, Miriam, Iwein, Gudrun and Die Hochzeit des Mönchs, given at Prague as Astorre; Leonore, a symphonic poem; several oratorios, one of them, Die Zerstörung Jerusalems, being considered his best work; other instrumental compositions; and songs.

Knabe (k'nä-bĕ), William. 1803-1864.

Founder and for a long time head of one of the largest piano manufacturing companies in the United States, the headquarters of which are now at Baltimore, Maryland. He was born at Kreutzberg, in Prussia, and as a boy was apprenticed to a cabinetmaker; later to a piano-maker at Gotha, in whose service he remained for three years. He then came to the United States and settled in Baltimore, where he worked four years for Mr. Hartge, a piano manufacturer. He then started his own factory with H. Gaehle as his partner. Upon Mr. Gaehle's death in 1855, William Knabe bought his interests and became owner of the entire business. In 1860 he rebuilt the factory on a large scale. Upon his death his two sons, William and Ernest and his son-in-law, Charles Keidel, took charge of the business. On account of the Civil War the business spread into the North and West where many of its branch offices are now located.

Knecht (knĕkht), Justin Heinrich. 1752-1817.

Organist and composer for the church and stage, who as a theorist was the rival of Abbé Vogler. He was born at Biberach, Würtemburg, and was professor of literature for a time there. He studied music first with his father, then with Kramer and Boeckh, and finally made it his profession. He became musical director and organist at Biberach, then director of the Court concerts and opera at Stuttgart, but in 1809, he returned to Biberach, where he died. As a composer he is chiefly interesting because his Le Portraite Musicale de la Nature and Tongemälde der Natur are in arrangement and idea almost identical with Beethoven's Pastoral Symphony. He composed nine operas; several successful symphonies and other instrumental music; and various kinds of church-music. His reputation as a theoretical writer is excellent.

Kneisel (knī'-zĕl), Franz. 1865-

Roumanian violinist; conductor of the well-known Kneisel Quartet. He was born at Bucharest, where his father, a military band leader, was his first teacher. He then studied at the Bucharest Conservatory, from which he was graduated at fifteen with the first prize for violin. He continued his study under Grüm and Hellmesberger at the Vienna Conservatory, winning another first prize for his excellent violin performance, in 1882. He was soon appointed concertmaster of the Hofburg Theatre orchestra and later of the Bilse Orchestra at Berlin. In 1885 he was offered the place of solo violinist of the Boston Symphony Orchestra by Wilhelm Gericke, its conductor, and he remained in this position for eighteen years. In 1886 he founded the Kneisel Quartet, in which the performers were Otto Roth, Louis Svecnski, Alwin Schroeder and himself. This has been his most important work. The quartet is known abroad as well as in America, and has performed in London and in all the larger American cities. Mr. Kneisel acted as leader of the Boston Symphony Orchestra at the World's Fair in Chicago in 1893, assisted with the Worcester Festivals in Massachusetts in 1902 and 1903, and in 1905 became violin instructor in the Institute of Musical Art in New York.

Knight, Rev. Joseph Philip. 1812-1887.

English song-writer, principally known for his Rocked in the Cradle of the Deep. He was born at Bradford-on-Avon, where his father, Rev. Francis Knight, was vicar. In 1828 he began studying the organ and musical theory with the organist Corfe at Bristol, published several songs, using an assumed name. These were successful, so he continued composing and used his own name. It was during a visit to the United States from 1839 to 1841 that he wrote Rocked in the Cradle of the Deep, which was sung by Braham. In 1841 he went to Dublin with Liszt. Soon after he returned to England he was appointed vicar and organist of St. Agnes in the Scilly Islands. He stayed there for some time, and when he gave up the post devoted all his time to composing. Among his best known songs are Venice; Say, What Shall My Song Be Tonight?; Of What is the Old Man Thinking?; The Veteran; The Dream; and, Why Chime the Bells so Merrily? He also wrote some instrumental music.

*** Knorr (knôr), Iwan. 1853-**

Exceedingly popular teacher and composer; born at Mewe, Western Prussia. In 1856 his parents moved to Southern Russia and soon after his mother began giving him piano lessons. Living in small Russian towns, he heard only the Slav folk-music, until the removal of the family to Leipsic in 1868. His Leipsic surroundings fully decided Knorr to be a musician, and he entered the Conservatory in 1869, studying composition with Reinecke, theory and counterpoint with Richter and piano with Moscheles. At the close of his Conservatory studies in 1874 Knorr went to Russia and became professor of music at the Imperial Institute for Noble Ladies and at the Conservatory at Charkov. While filling this position he wrote many compositions, some of which he submited to Brahms, who gave him great encouragement. Five years later Brahms' recommendation secured him the appointment of head master of composition of the Hoch Conservatory, Frankfort - on - the - Main, a position which he is still filling. As a teacher his wide knowledge and broadness of method leaves great play for the in-

dividuality of the student, while his conscientiousness and zeal inspire them to industry. His method of teaching composition is especially broad. He has written a number of compositions, variations on a Ukraine folk-song for orchestra, which Brahms warmly commended; two suites and a symphonic fantasie for orchestra; a piano quartet and trio; variations on a theme by Schumann; The Legend of Mary, for solos, chorus and orchestra; some Ukraine folk-songs for vocal quartet and piano; besides many other songs and piano-pieces. Another interesting composition is Dunja, a musical village ballad in two acts, which was given successfully at Coblentz in 1904, but which is still in manuscript. As an author he is represented by a life of Tschaikowsky and the text-book, Aufgaben für den Unterricht in der Harmonielehre.

Knorr, Julius. 1805-1861.

Successful teacher, pianist and writer. He introduced the simple exercise method which are now used at the basis of all piano studies. He was born and died at Leipsic and first appeared in public at the Gewandhaus. He was the editor of the Neue Zeitschrift für Musik, in the first year of its publication. He has written many valuable technical works as Neue Pianoforteschule in one hundred and eighty-four Übungen; Die Pianoforteschule der neuesten zeit; Das Clavierspiel in two hundred and eighty Übungen; Schule der Mechanik; and others.

Knyvett, Charles. 1773-1852.

London organist and accompanist; was a son of the elder Charles Knyvett, at one time Court organist, and a brother of William Knyvett, the singer. He studied singing with William Parsons, and instrumental music with Samuel Webbe. With Greatorex, Bartleman and his brother William, he reorganized the Vocal concerts which his father had started, played the organ at St. George's, Hanover Square, and taught for many years. He wrote a few songs and psalms.

Knyvett, William. 1779-1856.

London tenor singer and composer of songs, brother of Charles Knyvett; was well known for almost forty years. He was born in London, where most of his life was spent, and died there. He first appeared in the Concerts of Ancient Music, which he afterwards conducted. He held the positions of gentleman of the Chapel Royal, lay vicar of Westminster and Royal Chapel composer. He was also director of some of the Birmingham and York Festivals. He composed several glees, and coronation anthems for George IV., and Queen Victoria.

Kobbé (kôb-bā), Gustav. 1857-

Writer on musical topics, journalist and composer; was born in New York. He studied music with Adolf Hagen in Germany and with Joseph Mosenthal in New York. He attended Columbia College and was graduated from the school of arts and the law department. He writes on musical, dramatic and other subjects for the daily papers and for such magazines as Century, Forum and Scribner's. Among his works are The Ring of the Nibelung; Wagner's Life and Works; Plays for Amateurs; New York and its Environs; My Rosary, and Other Poems; Opera Singers; Signora, a Child of the Opera House; Famous Actors and Actresses and Their Homes; Wagner's Music-Dramas Analyzed; Loves of the Great Composers; and Wagner and his Isolde.

Koch (kōkh), Heinrich Christoph. 1749-1816.

A violinist of some reputation, chiefly known for his writings on musical topics. He was born and died at Rudolstadt, where his father played in the Duke's orchestra. He was himself given the position of violinist in the band in 1768, after he had studied at Weimar with Göpfert. In 1777 he was given the title of Kammermusiker. He composed some rather unimportant music, but his great works are Versuch einer Anleitung zur composition, published in three parts; Musikalisches Lexikon, which has appeared in three editions, and other theoretical works.

Koczalski (kō-chäl'-skī), Raoul. 1885-

Is said by some musical authorities to have begun his public career at the age of four. He was born in Warsaw, where he received his early musical training from his parents, and later from Godowski. He played in Vienna in 1892, and in 1893 in London, St. Petersburg, Moscow, Paris and other European cities. He is said to have been Court pianist to the Shah of

Persia. Since the celebration of his one-thousandth appearance before the public, in 1896, he seems to have abandoned concert work. Among the compositions he has thus far written are a one-act opera, Hagar; and for the piano, a scherzo-fantasia, a fantasia in F minor, a grand fantasia in D, besides a gavotte and some waltzes.

Koelling, Adolph B. 1840-

Composer and teacher, who was born at Hamburg, Germany. His father was a prominent orchestra player in Hamburg and his elder brother, Karl, was his first musical instructor. In 1850 he began to study with Degenhardt, organist at St. Katherine's Church in Hamburg, and in 1856 he studied theory and composition under Edward Monen, who had taught Johannes Brahms. In 1857 he brought out some piano variations, playing them himself and receiving great praise for them. He studied counterpoint and fugue with Grädener, and then went to London, where he taught for a while, but finally returned to Hamburg, where he studied instrumentation with A. Riccius. His piano quartet received praise from Brahms, and his sonata for piano and violin was favorably noticed by David. In 1872 he came to America and taught at Cottage Hill Seminary, Poughkeepsie, N. Y. Later he became head of the department of free composition at the Chicago Musical College. Among his compositions are a quartet in C minor for piano, violin, viola and violoncello; trio for violin, violoncello and piano in E major; two romanzes for violin and piano; three pieces for cello and piano; quartet in C minor; quartet in B major; a gavotte for stringed orchestra, and many songs.

*** Koemmenich (kĕm'-mĕ-nĭkh), Louis. 1866-**

Composer and conductor of choral societies; was born in Elberfeld, Germany. When he was eight years old he began to study violin with Weisel, and later he studied piano and theory with Anton Krause at Barmen. From 1885 to 1887 he studied at Kullak's Academy in Berlin, where he had the benefit of instruction from Franz Kullak, W. Pfeiffer, A. Holländer and W. Tappert. In 1890 he came to New York and began teaching singing and

piano. For eight years he conducted the Brooklyn Sängerbund, and since 1902 he has conducted the Philadelphia Junger Männerchor, one of the leading German male choruses in America, which won the Emperor Prize at the National Sängerfest in Brooklyn in 1900 and in Baltimore in 1903. Besides his successful work in this line he has published a number of compositions; songs; a cantata, Der Schmied und das Grafenkind; a ballad, Der Zaubrische Spielmann; Morgenlied, for male chorus and orchestra.

Koessler (kĕs'-lĕr), Hans 1853-

Composer, who is chiefly interesting on account of his tone-portrait of Brahms. He was born in 1853 at Waldeck. He is well known as a teacher at Dresden and Budapest. Among his writings are a cantata; a violin concerto; a symphony; his tone-portrait of Brahms, more interesting as a musical composition than true as a portrait; and many other unimportant compositions.

Koffler (kôf-lĕr), Leo. 1837-

Well-known writer, singing teacher and musical critic of New York. Was born at Brixen, Austrian Tyrol. Since 1877 he has been organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York. He has written some excellent works on the art of singing. Among them are Take Care of Your Voice, or the Golden Rule of Health; and The Art of Breathing as the Basis of Tone-production, published in New York, a German translation of which was published in Leipsic in 1897. He has also written selected Hymn-Tunes and Hymn-Anthems.

Köhler (kāh-lĕr), Christian Louis Heinrich. 1820-1886.

Pianist, instructor, composer and writer, who has been called "the heir of Czerny." He was born at Brunswick, studied there with Sonnemann and some others, and continued later at Vienna with Sechter, Seyfried and Bocklet. He was conductor at the theatres of Marienburg, Elbing and Königsberg, and finally began teaching at Königsberg. He also directed a singing society there, took up the work of a critic, and assisted Liszt, Wagner and Bülow in the founding of the Allgemeiner Deutscher Musikverein, at Leipsic in 1859. In 1880 he became a Royal professor. His

critical works, written for the Signale and other similar publications, showed excellent judgment. His instructive methods and studies were for a long time very popular, and were used by the best piano teachers. He composed three operas, one of them Maria Dolores; and a ballet, Der Zauberkomponist.

Köhler, Ernst. 1799-1847.

Organist and pianist, a pupil and brother-in-law of Hauptmann. He was born at Langenbielau, in Silesia, and died at Breslau. He studied with F. A. Kähler, at Peterswaldau, and with Berner for piano and Forster for violin at Breslau. He played the organ in the Elizabethkirche for a number of years, and then went to Vienna, Berlin, Leipsic, Hamburg, Dresden and other cities, where his organ work was greatly admired. He composed very good pieces for the organ and piano; also church-music; cantatas; symphonies; and elaborate vocal music.

Kolbe (kôl'-bĕ), Oscar. 1836-1878.

German composer and teacher. Most of his life was spent at Berlin, where he was born and died. He studied at the Royal Institute for Church Music, and then at the Royal Academy, his teachers being Löschorn, Grell and A. W. Bach. He taught musical theory at Stern's Conservatory for sixteen years, then on the success of an oratorio he composed, Johannes der Täufer, he was made Royal music-director. He composed music for the piano and songs; also books on thorough-bass and harmony.

Kollmann (kôl'-män), August Friedrich Christoph. 1756-1824.

Composer and organist, who spent his life in England, although he was of foreign origin. His name, August Friedrich Christoph, is sometimes confused with that of his brother, and is given in some authorities as August Friedrich Karl. He was born at Engelbostel, near Hanover, where his father taught school and played the organ. He first studied music with the village minister, then with J. C. Böttner and at the Hanover Normal School. He played in a private chapel, went to London as a tutor, and finally became chapelmaster at the German Chapel, St. James' Palace. He wrote The Shipwreck, a symphony; twelve

fugues; melody on the One Hundredth Psalm; a rondo on the Chord of Diminished Seventh. He also wrote a number of critical and didactic works, as, An Introduction to the Art of Preludizing and Extemporizing; an Essay on Musical Harmony; an Essay on Practical Musical Composition; a Guide to Thorough-Bass; and a New Theory of Musical Harmony. He began a Quarterly Musical Register, which was unsuccessful, and edited some of Bach's works.

Kömpel (kĕm'-pĕl), August. 1831-1891.

Violin virtuoso, said to be Spohr's favorite pupil. He was born at Bruckenau and died at Weimar. He attended the Würzburg School of Music, and was afterward a pupil of David, Joachim and Spohr. He was a member of the Court orchestras of Cassel and Hanover, and then, after a tour, accepted a position in and finally led the Weimar Orchestra. He gave up his work in 1884, and was given a pension. His style was much like that of Spohr.

Koning (kō'-nĭng), David. 1820-1876.

Pianist, composer and teacher of merit; was born at Rotterdam, Holland. He was a pupil of Hutschenruyter, and from 1834 to 1838 of Aloys Schmitt at Frankfort. After this he traveled, visiting Vienna, Paris and London, returning to Rotterdam and receiving the prize from the Netherland Musical Society in 1839. In 1840 he was appointed director of the Felix Meritis Choral Society at Amsterdam, where, from 1848 to 1858, he was secretary of the Cäcilia, and from 1858 to 1862 its president. In 1844 he became a member of the St. Cecilia Society of Rome, and he was also a member of the Amsterdam Society for the Promotion of Music. Among his works are his Domine salvun fac regem, with orchestra accompaniment; his comic opera, The Fisher Maiden; Elegy on the Death of an Artist, for solos, chorus and orchestra; string quartets; a great variety of vocal music; and seven piano études.

Konius, George Edwardovich. 1862-

Russian composer; born at Moscow. Studied at the Moscow Conservatory under Arensky and Taneiev. In 1901 he became professor at the Moscow

Conservatory, where he taught for eight years, and in 1902 became professor at the Music School and the Philharmonic Society. His writings include a cantata in memory of Alexander III.; a symphonic poem, entitled From the World of Illusion; an orchestral suite, Child-life; the ballet, Daita; over thirty songs and about twenty piano-pieces.

Kontski (kônt'-shkē), Antoine de. 1817-1899.

Polish pianist and composer; born at Cracow. He studied with Johann Markendorf at Warsaw and Field at Moscow. He was a great traveler, living, respectively, at Paris, Berlin, where he was Court pianist; St. Petersburg, from which city he made many concert tours; London, where he taught and produced an opera, Les Deux Distraits; Buffalo, N. Y., where he lived after touring the United States, and Warsaw, where he settled after a professional tour around the world. In 1899, the year of his death, he appeared at concerts in St. Petèrsburg. His compositions, most of which are chamber-music, are unimportant, the best known being The Awakening of the Lion.

Kontski, Apollinaire de. 1825-1879.

Polish violin virtuoso, brother of Antoine, said to have been the favorite pupil of Paganini. He studied first with his brother Charles, and, when only four years old, played Rode's concerto in public. He made many very brilliant concert tours in France, Germany and Russia, and at one of his concerts at Paris is said to have won the approval and friendship of Paganini. In 1853 he was made solo virtuoso to the Czar of Russia, and in 1861 he started the Warsaw Conservatory, of which he was director until he died. His compositions are few and of no value.

Korbay (kôr'-bä-ē), Francis Alexander. 1846-

Tenor and concert pianist, godson of Liszt; was born in Budapest. His parents were both amateur musicians and gave him his first musical education, after which he studied composition under Michel Mosonyi and Robert Volkmann, and singing under Gustave Roger. From 1865 to 1868 he sang grand opera in the National Theatre at Budapest, but his voice gave out at the end of that time and he turned his attention to piano playing, perfecting himself under Liszt. After traveling in England and Germany as a concert pianist he came to America, and in the autumn of 1871 settled in New York, where he lived for two years teaching, lecturing and giving song recitals, at which he accompanied himself. In 1894 he went to London, where he has since lived, and where, from 1894 to 1903, he taught singing at the Royal Academy of Music. He has written some interesting compositions, among which the Nuptiale and his arrangements of Hungarian songs to themes of his own are perhaps best known. Other compositions are a set of songs to Lenau's Schilflieder; piano-pieces and songs; duets for soprano and alto voices; and Le Matin, a solo with piano accompaniment, which Liszt arranged for orchestra.

Korestchenko, Arsène Nicholaevich. 1870-

Teacher, pianist and composer. Was born in Moscow. At the Moscow Conservatory of Music he studied piano under Taneiev and theory under Arensky, and carried off the first medal in both these branches. He teaches harmony at the Conservatory and counterpoint and musical form at the Moscow Synodal School. He has written many compositions, among them The Magic Mirror; The Angel of Death; Balthasar's Feast; The Ice Palace; and incidental music to Iphigenia in Aulis, and The Trojans of Euripides. He has also written a cantata, Don Juan; some choruses; Armenian songs; Georgian songs; compositions for violin and piano and for piano and cello; beside two symphonic sketches; the First Symphony, Armenian Suite and Scene Poetique, all orchestral works.

*** Korn, Mrs. Clara A. 1866-**

Musical composer and song-writer; born in Berlin, Germany. Her father was a native of Königsberg, but her mother was a Philadelphian, and Mrs. Korn was brought to America when she was three years old. She received her general education in Jersey City. She married when she was eighteen and went to live in New York, and it was not until 1888 that she turned her attention to music. Her talent for composition was recognized by

Mr. William G. Vogt, who began preparing Mrs. Korn for a concert career in 1889. In 1891 she entered upon a ten-months' tour through the South and West, but her health would not allow her to continue this work. She received several letters from Tschaikowsky advising her to devote herself to composition and praising the work she had already done in that line. Late in 1891 she obtained a free scholarship at the National Conservatory, where she studied theory and composition under Dr. Antonin Dvořák, Bruno Oscar Klein and Horatio Walker. From 1893 to 1898 she taught harmony at the National Conservatory at New York. Soon after she took up her residence at East Orange, N. J., and has since divided her time between New York and New Jersey. Mrs. Korn has held many offices in American societies. At present she is special correspondent for the Musical Courier, a position she has filled for four years. She has written articles for the Étude, The Musical Record and other musical magazines and papers. Among her compositions her orchestral suite, Rural Snapshots, was played at the St. Louis Exposition. Among her other works are Six Pieces; Five Pieces dedicated to Rafael Joseffy; Waltz Caprice, for violin and piano; Air de Ballet, and the suite, Modern Dances; An Album of Nine Songs for Voices.

Koschat (kō'-shät), Thomas. 1845-

Composer and bass singer; born at Viktring, near Klagenfurt. He went to Vienna as a student of natural science, but, through Esser, joined the Court opera chorus, where he soon became leader. In 1874 he joined the Cathedral Choir, and in 1878 the Hofkapelle. He is best known as a writer of Carinthian quartets for male voices, the first of which appeared in 1871. These proved so popular that he has written over a hundred, the poems as well as the music being in Carinthian dialect. In 1875 he organized the Kärnthner Quintet, which has become very well known. Among his collections of songs his Liederspiel am Wörthersee, which contains many of his favorites, is perhaps most popular. He has also written Volksstück mit Gesang, in four acts; Die Rosenthaler Nachtigall; and Der Burgermeister von St. Anna.

Kosleck (kôs'-lĕk), Julius. 1835-

Was born in Neugard, Pomerania. He is a member of the Royal band, Berlin, and is teacher of trombone and trumpet at the Hochschule. In 1871 he founded and led the Kaiser Cornet Quartet, now so well known. He is a virtuoso on the trumpet and cornet, and has written a method for trumpet and cornet.

Kossmaly (kôs'-mä-lē), Karl. 1812-1893.

Musical director of theatres, composer and writer on musical subjects. He was born at Breslau, and received his musical education in Berlin from Berger, Zelter and Klein. He spent the greater part of twenty years of his life, 1830 to 1849, as a theatre director, holding positions at Wiesbaden, Mainz, Amsterdam, Detmold, Bremen and Stettin. When he gave up the theatre he remained at Stettin until his death, composing, writing musical articles, teaching and giving concerts. He wrote overtures, symphonies, and songs, only a part of which have been published; and critical works, especially against the new German movement of his time.

Kotzeluch (kôt'-zĕ-lookh), Johann Anton. 1738-1814.

Bohemian church musical director and dramatic and church composer. He was born at Welwarn, and began his musical career as a chorister at St. Veit's Church. He studied at Prague, became choirmaster at Welwarn and Rakonitz, then returned to Prague and took up the study of composition under Segert, later continuing his education at Vienna with Gluck, Gassmann and Hasse. When he went back to Prague he became choirmaster of the Kreuzherrn, and then chapelmaster of the Metropolitan Church, or cathedral, a position which he held the rest of his life. He wrote church-music; oratorios; and operas; but very few of his works were published.

Kotzeluch, Leopold Anton. 1754-1818.

Bohemian dramatic and instrumental composer and teacher, chiefly known for his connection with Mozart. He was born at Welwarn, in Bohemia, and in 1765 went to Prague to study law. In 1771 he composed a phenomenally successful ballet, and during the following six years produced

twenty-four other ballets and three pantomimes. In 1778 he went to Vienna, and became a favorite teacher. In 1781 the Archbishop of Salzburg offered him Mozart's position in his service, with a larger salary than that of Mozart, but Kotzeluch refused the offer on grounds of his regard for the master, though he had previously shown no very kindly feelings toward him. However, he accepted the position in 1792, and was Court composer from that time until his death, which occurred in 1818, though some authorities have disputed this date in favor of 1814. He was a brilliant pianist, though his compositions are mostly forgotten at present. He composed two grand operas, Judith, and Debora and Sisara; other operas, including Le Mazet, and Didone abbandonata; an oratorio, Moses in Egypt; thirty symphonies; fifty concertos for the piano; ballets; cantatas; and an arrangement of Scotch songs.

*** Kotzschmar (kôtsch-mär), Hermann. 1829.**

Organist, teacher and conductor of orchestra and choral societies. Was born at Finsterwalde, Prussia. When six years old his father began to teach him piano and when eight the violin, beside teaching him to play the flute, clarinet, trombone, French horn and the organ. In 1842 he went to Dresden, where he studied violin and piano with Hayne, and composition and theory with Julius Otto. He played in the band of the Royal Body Guard, and in the Opera Orchestra. In 1848 he came to America with the Saxonia band, and in 1849 settled in Portland, Maine, where he has since remained. Besides teaching piano and organ Mr. Kotzschmar was for forty-seven years organist of the First Parish Church, afterward becoming organist of the State Street Church. For over thirty years he has conducted the local Haydn Association and at various times other orchestras and choral societies in the state of Maine. Among his published works are church-music, Te Deum, Benedictus, Deus misereatur; vocal pieces; piano-pieces; romance; three mazurkas; Magic Top Galop; Fairy's Evening Song, and Arcturus.

Kraft (kräft), Anton. 1752-1820.

Brilliant violoncellist. He was a Bohemian, born at Rokitzan, near Pilsen. He studied with Werner at Prague, and later at Vienna became a pupil of Haydn, who valued his ability very highly, and is said to have composed some of his works especially for Kraft's execution. Haydn found a position for him in the chapel of Prince Esterhazy, which he held from 1778 to 1790. He was then employed for five years by Prince Grassalkovics, finally becoming musician to Prince Lobkowitz, in whose service he remained for twenty-five years, until the time of his death. His concert tours were marked by great success. He at one time took up composing, but was dissuaded from it by Haydn, who thought he was neglecting his playing because of it. Kraft was noted for his beautiful intonation and great expression. Among his works are concerto for violoncello and orchestra; six sonatas for violoncello and bass; divertissement for the same; three duos concertants for violin and violoncello; and two duos for two violoncellos.

Kraft, Nicolaus. 1778-1853.

Like his father, Anton was a violoncellist of distinction. He was born at Esterhazy, Hungary, and when very young played with his father in concert tours. He studied first with his father and later was sent by Prince Lobkowitz to Berlin to study with Louis Duport. He was at one time a member of the quartet of Prince Karl Lichnowsky. Later he made concert tours in Leipsic, Dresden, Prague and Vienna, and finally entered the service of the King of Würtemberg at Stuttgart in 1814. This he held until 1834, when he retired on a pension on account of an accident to his hand. His son, Friedrich, with whom he had played in some of his concert tours, also took a position in the chapel at Stuttgart in 1824. His best known works are five cello concertos; six duos and three divertissements for two violoncellos; a cello fantasia with string quartet; and polonaise and bolero for cello with orchestra.

*** Kramer, Leopold. 1870-**

Excellent violinist and concertmaster of the Thomas Orchestra of Chicago. Was born in 1870, at Milevsky, Bohemia, and received his musical education under Bennewitz at the Prague Conservatory of Music. After his graduation from this school he

played in various orchestras in Hamburg, Berlin, Amsterdam and Cologne, and in the year 1897 came to the United States and settled in Chicago, where he has ever since been the leader of the first violins in the Thomas Orchestra. He has appeared annually as soloist with this organization and has been very well received, especially on his performance of Vieuxtemps' concerto in D minor for violin, in January, 1908, when his playing was enthusiastically encored, and some of the musical critics pronounced it as surpassing all of his previous performances. He was called to London for the summer season at Covent Garden in 1899. Mr. Kramer is also teacher of violin in the Cosmopolitan School of Music and Dramatic Art, Chicago.

Krantz (kränts), Eugen. 1844-1898.

German pianist, musical critic and teacher, who at one time owned and directed the Dresden Conservatory. Dresden was the place of his birth and death, and he was himself educated at the Conservatory, where he studied under Fürstenau, Reitz and Leonhard. He first held a position in the Court Opera, then began teaching in the Conservatory, was made a professor in 1882, and took control of the institution in 1890. He was especially known for playing Bach excellently. He composed some songs; published a work called Lehrgang im Klavierunterricht; and wrote musical criticisms for the papers.

Krause (krow'-sĕ), Anton. 1834-

Pianist, conductor and composer. Was born in Geithan, Germany. He began his musical education at the age of six under Cantor Deitrich. At Dresden he was a pupil of Wieck, Reissiger and Spindler. In 1846 he made his debut at Geithan as a pianist. Between 1850 and 1853 he studied at the Leipsic Conservatory under Wenzel, Moscheles, Hauptmann, Richter, Rietz and David. From 1853 until 1859 he taught music, assuming the conductorship of the Leipsic Liedertafel in 1856. He succeeded Reinecke at Barmen in 1859 as director of the city Gesangverein, which position he held until 1897. In 1877 he was made Royal music-director. He wrote two operas; a Kyrie, Sanctus and Benedictus for chorus, solo and orchestra; songs for

mixed chorus; a score of single songs; and much instructive piano-music. He published, besides, his Library for Two Pianos, and a collection of classical sonatas.

*** Krause, Emile. 1840-**

Composer and writer on musical subjects. Was born at Hamburg. When seventeen years old he entered Leipsic Conservatory, and for three years studied under Hauptmann, Moscheles, Plaidy and Richter. After leaving the Conservatory in 1860 he returned to Hamburg, and became known as a teacher, a composer and a contributor to musical periodicals. In 1863 he became editor of the Hamburger Freudenblatt, and since 1870 has contributed to various professional papers. In 1885 he became teacher of æsthetics, theory and history of music at Hamburg Conservatory, and in 1893 Duke Ernst von Gotha gave him the title of professor. He was a member of the committee of management of the Hamburg Tonkünstlerverein and an honorary member of several other musical societies. His principal compositions are Ave Maria for female double choir with orchestra; twenty-three cantatas with orchestra; chamber-music; choruses with orchestra; songs and duets; piano and organ-music; beside some pedagogical works for piano, chief among them Gradus ad Parnassum. His scientific writings are Didactics for Young Musicians; Sketch of Operatic History; History of the Oratorio; History of Chamber-Music; Art of Song and Vocal Music; Monographs on Felix Weingartner, Johannes Brahms, Wilhelm Berger and Sigismund von Hauseger; a guide for the study of History of Music; Lessons in Harmony; and cadences and preludes.

*** Krause, Martin. 1853.**

One of the greatest of living teachers of the piano. Was born at Lobstadt, near Leipsic. His father, who was cantor of the church of Lobstadt, often called upon Martin to serve as organist, and in this capacity to transpose chorales and improvise upon them. When eleven years old his father presented him with the sonatas of Beethoven and the Well-tempered Clavichord of Bach, two works which seemed to arouse his latent musical talent. His parents wished him to become a teacher, so sent him

first to the seminary for teachers at Borna, where he laid the foundation of his broad musical knowledge and gained his first ideas of pedagogy. He later went to Leipsic, where for two and a half years he studied under Reinecke and afterward under Wenzel and Coccius. After completing his studies in Leipsic he taught for a year in Switzerland, then went to Bremen, where he remained three years and founded the Eberhardt and Torleberg chamber-music concerts. Between 1878 and 1880 he gave concerts in Hanover, Cassel, Leipsic and other important German towns. In 1880 he settled in Leipsic as teacher of piano and critic on the Musikalischen Wochenblatt and the Leipsiger Tageblatt. In 1883 he met Lizst, and, after playing for him, became a regular attendant of his lessons in Weimar. In 1885 he arranged two grand concerts in Leipsic, at which the programs were entirely made up of the compositions of Liszt, and from these concerts sprang the Lizst-Verein, of which Krause was the founder and for fourteen years the president. In 1901 Krause went to Munich, where for three years he was Royal professor of piano at the Academy. This position he resigned to become head teacher of piano at Stern's Academy, where he is now teaching. It is his custom to give weekly recitals by his pupils in his home, to which come as guests the greatest pianists of the world. At these concerts the pupils become familiar with all of the most important works for the piano and gain confidence and poise for public playing. One of his most promising pupils is Robert Adams Buell, whose debut concerts at Berlin and Leipsic won extravagant praise for both teacher and pupil.

Krauss (krows), Marie Gabrielle. 1842-1903.

Called by the French "the singing Rachel." Celebrated actress and opera singer, who appeared with remarkable success in Vienna, Paris, Naples and St. Petersburg. She was born at Vienna, and studied music at the Conservatory there, and vocal from Mme. Marchesi. She took part in Schumann's Paradise and Peri when it was given for the first time in 1858 at Vienna, and made her first appearance in the opera there as Mathilde in Tell

in 1859. She became very popular in her native city, and in 1867 went to Paris, where she played at the Italian Theatre as Leonora in Trovatore, and in many other successful parts. She made a tour through Italy, being successful at Naples, and less so at Milan, and finally was offered a position at the Académie in Paris, where, after another tour to St. Petersburg in 1874, she appeared first as Rachel in La Juive, and for many years in the leading roles of forty or more operas. After she left the stage she sang at concerts and also taught. She was noted almost as much for her brilliant and impassioned acting as for her voice.

Krebs (krāps), Carl August. 1804-1880.

Head of a very musical family. Showed signs of great talent from his earliest childhood. His father and mother were theatrical people of Nuremberg, where he was born, and bore the name, Miedcke. He took the name Krebs from a Stuttgart singer, who adopted him after his mother's death. He studied with Schelble first, and later with Seyfried at Vienna. He was able to play the concertos of Mozart and Dussek when only six years old, and when he was seven wrote an opera, Feodore, some parts of which were published. In 1827 he became conductor of the theatre at Hamburg, a position he filled successfully for twenty-three years. Then he was made Court conductor at Dresden, remaining in that office until 1871, when he was given the place of conductor in the Catholic Court Chapel. He composed along several different lines, his works including masses; the operas, Silva, and Agnes Bernauer; a Te Deum; orchestra and piano-pieces; and songs. He married a famous opera singer, Aloysia Michalesi, and their daughter, Marie, made an international reputation as a pianist.

Krebs, Johann Ludwig. 1713-1780.

Supposed to have been Bach's favorite organ pupil. Was born at Buttelstadt, Thuringia, and his father, Johann Tobias Krebs, himself a musician and pupil of Bach, did much to start the young Krebs' musical education properly. In 1726, when he entered the Thomasschule at Leipsic, the son began lessons with Bach, under whose

instruction he remained for nine years. Beside the organ, he played the clavier. When his course in philosophy was completed he became an organist, first at Zwickau and then at Zeitz, later, in 1756, being made Court organist at Altenburg, where he remained the rest of his life. His best known works are Klavier-übungen; concerto for piano; sonatas for piano and flute; trios for flute; suites and preludes for piano; organ music; and vocal music for the church. His two sons, Ehrenfried Christian Traugott and Johann Gottfried, were also musical, and both held their father's position at the Altenberg Court, although their ability was by no means as great as his.

Krebs-Brenning, Mary. 1851-1900.

Daughter of the conductor and composer, Karl August Krebs, and the opera singer, Aloysia Michalesi. Was a pianist of international reputation. She was born at Dresden, made a brilliant debut at Meissen when only eleven years old, and a year later made a four-year engagement with Mr. Gye for a series of concerts at Covent Garden, London, appearing one hundred and seventy times. She toured Italy and France with Adelina Patti, and later visited Belgium, Holland and Russia. She came to America twice. The first time, in 1870, she gave two hundred concerts, and was in Chicago at the time of the great fire. On her return from this trip she married Theodore Brenning. She appeared for the second time in the United States in 1877. She was very popular both in America and Europe, and was at one time Royal Saxon chamber-virtuosa.

*** Krehbiel (krā'-bēl), Henry Edward. 1854-**

Celebrated American musical critic, writer on musical and other topics and lecturer. Has done much to advance modern music in this country. He was born at Ann Arbor, Michigan, receiving his preliminary education in that state and in Ohio. He studied law at Cincinnati, but gave it up for literary pursuits and musical journalism. He became the musical critic of the Cincinnati Gazette in 1874, a position which he held for six years. Then went to New York, where he became the editor of the Musical Review and the critic of music for the New

York Tribune, a position which he still holds. In 1896 he married Marie Van. In 1900 he was a member of the International Jury of Awards at the Paris Exposition, and the next year was made a member of the Legion of Honor. He devotes part of his time to lecturing and does much valuable writing aside from his newspaper work, his articles appearing in many of the leading magazines. His works are An Account of the Fourth Cincinnati Musical Festival in 1880; Notes on the Cultivation of Choral Music and the Oratorio Society of New York; Review of the New York Seasons from 1885 to 1890, in five volumes; Studies in the Wagnerian Drama; The Philharmonic Society of New York; How to Listen to Music; and Music and Manners in the Classical Period. He has also translated The Technic of Violin Playing, by Carl Courvoisier; and edited an Annotated Bibliography of the Fine Arts; and Lavignac's Music and Musicians. Mr. Krehbiel's influence in introducing the Wagner music-drama in America has been valuable, and he was among the first of the critics to appreciate Brahms, Dvořák and Tschaikowsky. He has assisted in the arrangement of many New York musical events, and has done much to stimulate study of the music of the North American Indians and the black slaves of the Southern States.

Kreisler (krīs'-lĕr), Fritz. 1875.

Austrian violinist, who began his musical career as an infant prodigy of wonderful talent, and after many years of musical inactivity has now regained the international reputation of his childhood as a virtuoso of maturer years. He was born at Vienna, where his father was a well-known physician. The child's talent appeared very early, and his father, who was himself something of a musician, gave him all possible musical advantages. When the boy was seven he played at a concert for children at Vienna, and then began studying at the Vienna Conservatory, at which he was the youngest child ever entered. When he was ten he won the first violin prize there. He then went to the Paris Conservatory, where he was the pupil of Massart and Delibes, and after two years' study won a gold medal in a competition of forty, all the other competitors

being a number of years older than himself. In 1889 he toured America with Moritz Rosenthal. Then for a time almost entirely abandoning musical pursuits, he tried several other branches of work, including art, medicine and military life. After serving in the army for a year his desire for a musical career returned. He soon regained his mastery of the violin, and appeared at Berlin in 1889, playing selections from Paganini and Vieuxtemps, and in the same year came again to America. He appeared at London in 1901 at a Richter concert, and in 1904 was given a gold medal by the Philharmonic Society. His playing appeals more to musicians than to the general public, and he has become widely known for his interpretation of the classic music. His technique and style are very original, and he is said to be almost as excellent a performer on the piano as he is on the violin.

Krejčí (krā'-chē), Joseph. 1822-1881.

Bohemian organist, teacher and composer. Born at Milostin and died at Prague. Led an orchestra at Senomat when he was thirteen years old. In 1837 he began studying at Prague under Führer, Wittassek and Joseph Proksch. He then held the position of choir director of two churches, and later taught harmony and the organ at the Bohemian School. He soon became director of the Organ School, and in 1865 of the Prague Conservatory. His organ compositions are excellent. He wrote church-music; orchestra overtures; quartets; and songs.

Kremser (krĕm'-sĕr), Edward. 1838-

Composer of vocal music; born in Vienna. In 1869 he was made the conductor of the Männergesangverein, of Vienna, for which he has composed many choruses that are now well known. Among his works are Eine Operetta; Der Schlosserkönig; Der Kritische Tag; the cantata, Balken bilder, for soloists, male chorus and orchestra; as well as many part-songs, among them the well-known Six altneiderländische Volksleider; Das Herzklopfen; Erinnerungen; Fröhliche Armuth, for male chorus and orchestra; two songs from Der Trompeter von Säkkingen, with cornet solo; and Jagdlied, with accompaniment of four horns. He has written besides some excellent piano-music.

Kretschmer (krĕtsh'-mĕr), Edmund. 1830-

German organist and composer. Was born at Ostritz, Saxony, in 1830. He studied first with his father, then went to Dresden, where he was a pupil of Julius Otto and Johann Schneider. He was made organist of the Catholic Court Chapel of Dresden in 1854, and in 1863 he became Court organist, a position which he filled until his retirement in 1897. He founded and conducted the Cäcilia Singing Society and between 1850 and 1870 conducted several other musical societies. He received a first prize for a mass at Brussels in 1868 and, in 1874, he won success with his first opera, which subsequently was performed in many cities in Germany. He wrote the libretto as well as the score of his operas, Die Volkungen, produced in Dresden in 1874, and Heinrich der Löwe, brought out at Leipsic. By some authorities, these operas are looked upon as among the most important works of the period which preceded Wagner. Among his other works are the operetta, Der Flüchtling; and the romantic opera, Schön Rotrant.

Kretzschmar (krĕtsh'-mär), August Ferdinand Hermann. 1848-

Teacher, critic and composer; born at Olbernhau. Studied under J. Otto at the Kreuzschule, in Dresden, and later under Richter, Reinecke, Paul and Papperitz at the Leipsic Conservatory, where he was given the degree of Doctor of Philosophy for a thesis he wrote on Musical notation prior to Guido. In 1871 he was made teacher of harmony and of organ at the Leipsic Conservatory. He became conductor at the Metz Theatre in 1876, and in 1877 was made musical director at Rostock University, becoming musical director for the town three years later. In 1887 he became musical director of the Leipsic University, and was also conductor of the Academic Male Choir. In 1888 he succeeded Riedel as conductor of the Riedel-Verein, which he conducted until 1897, retiring then on account of ill health. He organized the Academic Orchestral concerts in 1890, and during his five years' conductorship of them gave some especially interesting historical programs. In 1898 he gave up his conductorship, but, as a professor, is still lecturing on

musical history. His compositions consist of only some organ-music and songs, but as a critic he is well known as a contributor to the Musikalisches Wochenblatt and the Grenzboten. Among his published lectures are Choral Music, and Peter Cornelius. His Führer durch den Concertsaal are somewhat akin to our analytical musical programs.

Kreutzer (kroi'-tsĕr), Conradin. 1780-1849.

Opera composer, pianist, singer and conductor. He was a German, born at Messkirch, and began his musical career in the choir, first at Messkirch and then at Zwiefalten and Scheussenried. He studied medicine for a short time at Freiburg, but soon gave all his attention to music. His first operetta, Die lächerliche Werbung, appeared in Freiburg in 1800, and four years later he went to Vienna to make a special study of opera composition under Albrechtsberger. He brought out Æsop in Phrygien and Jery und Bätely there, and later two grand operas, Conradin von Schwaben, and Der Taucher, at Stuttgart, where the former was received so enthusiastically that the composer was given the position of chapelmaster to the King of Würtemberg in 1812. Later he entered the service of Prince von Fürstenberg. He returned to Vienna soon and produced Libussa, and after that became conductor in several theatres. He wrote thirty operas, only three of which, Das Nachtlager von Granada, his best work, Verschwender, and Jery und Bätely, are still played; an oratorio; some excellent male choruses; some church-music; and lighter pieces.

Kreutzer, Rodolphe. 1766-1831.

Remarkable violin virtuoso and composer, the third of the group of four violinists, the others being Viotti, Rode and Baillot, who are the best representatives of the French classical violin school. He was born at Versailles, where his father, a German violinist, played in the Royal band. He began studying with Stamitz when he was five years old, appeared at his first concert at twelve, and played one of his own compositions in public at thirteen. In 1782 his father died, and the young Kreutzer was befriended by Marie Antoinette, who had him made first violinist in the King's

Chapel. Until his twenty-fourth year, he spent all his time in violin study and violin composing, bringing out, in 1784, six duets for the violin and violoncello. He then became violin soloist in the Italian Theatre, and began composing operas. The first, Jeanne d'Arç, given in 1790, was successful, and was followed by Paul and Virginia with even greater success. His next effort, Lodoiska, failed because of its poor libretto, and Imogène, ou la Gageure indiscrète, based on one of Boccaccio's tales, won little approval. Kreutzer then toured Italy, Germany and the Netherlands as a violinist, with brilliant success. He returned to Paris, taught in the Conservatory there, was made first violin of the Grand Opera Orchestra in 1801, and again tried writing operas. He produced Astyanax; Aristippe; and La Mort d'Abel. He also played in the private band of Napoleon, and when this same band came into the possession of Louis XVIII., in 1815, Kreutzer was made its director. He was at that time second leader at the Italian Theatre. In 1817 he became conductor, and in 1824 was given entire charge of the Grand Opéra, and made a Chevalier of the Legion of Honor. In 1826 his health broke down and he was obliged to retire to Geneva, where he was treated for paralysis. He soon began to feel that he was being forgotten, and was greatly depressed because he was unable to get his last opera, Mathilde, on the boards This condition and his poor health weakened his mind, and he died after a wretched existence of five years at Geneva. Kreutzer has been called the great tone-producer of his time. His execution on the violin was clear and faultless, and he handled the bow like a master. With Marschner and Lortzing he also forwarded the modern tendencies of German Opera. He is known at present, however, chiefly for his excellent violin method, written with Baillot. He composed thirty-nine operas and ballads, all of which appeared at some time in Paris, and a great deal of orchestral and instrumental music, little of which has lived. Kreutzer's name has, in one way, been immortalized by Beethoven through the widely-known Kreutzer Sonata, dedicated to the violinist, though he is said never to have played it.

Kreuz (kroits), Emil. 1867-

Excellent viola player and a writer of beautiful compositions for that instrument. Was born at Elberfeld, Germany. He began to play when only three years old, and at ten studied under Japha at Cologne. When sixteen, he won an open scholarship at the Royal College of Music, where he remained until 1888, studying violin with Holmes and composition with Stanford. For two years he gave special attention to the viola, making his debut as a soloist at a Henschel concert in 1888. He became well known in England. He was violin soloist at the Leeds Festival in 1889; from 1888 to 1903 one of the Gompertz Quartet, and from 1900 to 1903 a member of the Queen's band. In 1903 he became assistant musical director of the Covent Garden Opera, and on the advice of Richter joined the Hallé Orchestra to study conducting with its leader. At present he has almost given up playing and composing for the viola, intending to turn his attention to operatic work, the training of singers and conducting. His compositions for the viola are of a very high order, among them being a trio in C; a prize quintet for horn and string quartet; a concerto for viola and orchestra; many viola solos; other chamber-music; and also a number of beautiful songs.

Krieger (krē'-gĕr), Johann. 1652-1735.

Brother of Johann Philipp. An organist and composer, especially known for his double fugues, and classed by some as approaching Handel and Sebastian Bach in excellence. He was born at Nuremberg, and studied first with his brother, whom he succeeded as organist at Bayreuth. He next went to Weissenfels and then to Zittau, where he directed the town music and was organist of two churches, and where he died. He wrote three extensive musical works, Musikalische Ergetzlichkeiten, consisting of arias for the voice; Musikalische Parthien, a collection of dance-music for the clavichord; and Anmuthige Clavierübungen, a work on fugues and preludes, highly valued by Handel. He also left some excellent unpublished sacred music and organ pieces, the manuscripts of which are in the Berlin Library.

Krieger, Johann Philipp. 1649-1725.

German dramatic composer; born at Nuremberg and died at Weissenfels. He was first instructed by J. Drechsel and Gabriel Schütz, then was for five years the pupil and assistant of J. Schröter, Court organist at Copenhagen. He studied composition with Georg Förster there. He was Court organist at Bayreuth, and then went to Italy and studied under Rosemüller, Rovętta, Abbatini and Pasquini. When he returned to Bayreuth he was ennobled by Emperor Leopold I. He was later chapelmaster at Cassel, Court organist at Halle, and finally Court chapelmaster at Weissenfels. He was successful as an opera composer and a writer of the singspiel; and he also composed instrumental music ranked by some authorities with Handel's and a great number of sacred works.

*** Kroeger (krā'-gĕr), Ernest Richard. 1862-**

Successful American composer and teacher; born at St. Louis, Mo. He began studying violin and piano when he was five years old, and received his entire musical education in this country, principally in St. Louis, where he is located at present, and holds a prominent position as a teacher, pianist and composer. He is director of the College of Music at the Forest Park University for Women and is concert pianist of the Kroeger School of Music. Was president of the Music Teachers' National Association from 1895 to 1896, and of the Missouri State Music Teachers' Association from 1897 to 1899. Is a fellow of the American Guild of Organists and was master of programs of the Bureau of Music at the St. Louis Exposition in 1904. He has written a great many different kinds of music, and is one of a very few Americans who have published fugues. Mr. Kroeger says that some of his ideas are entirely musical, while others are attempts to illustrate poems in tones, such as his symphony, a suite, and overtures on Endymion, Thanatopis, Sardanapalus and Hiawatha. He has also published a very clever group of sonnets, on various themes; Twelve Concert Studies, which Hughes says "show the influence of Chopin upon a composer who writes with a strong German accent;" an étude, Castor and

Pollux; a Romanze; and other studies. A Danse Négre and Caprice Négre resemble similar works of Gottschalk; and his Dance of the Elves is dedicated to Mme. Rivé-King.

Kroll (krôl), Franz. 1820-1877.

Pianist, critic and writer on musical topics, rather than a composer. He was born at Bromberg and died at Berlin. He studied with Liszt at Weimar and Paris, and later went to Berlin, where for a short time he taught at Stern's Conservatory. He edited one edition of the Well-tempered Clavichord, also published critical editions of other works of Bach and works of Mozart and other composers. He had a wonderful understanding of music and was a clever and thorough pianist.

Krommer (krôm'-měr), Franz. 1760-1831.

Violinist, organist and composer, contemporary with Mozart and Haydn. He was born at Kamenitz, Moravia, and began the study of music by learning to play the organ from an uncle, who was choirmaster at Turas, in Hungary. His first position was as organist there and during the seven years he remained there he composed some church-music, only a small part of which was published. Then he gave up organ music and became a violinist in the orchestra of Count Ayrum, at Simontornya, which he afterward conducted. He held several other positions, among them that of bandmaster of the Karoly regiment, then chapelmaster to Prince Grassalkovics and finally Court chapelmaster in 1814, in which position he went with Emperor Francis to France and Italy. His most important compositions were military pieces for wind-instruments. His published works are a mass for four voices with orchestra; five symphonies for full orchestra; five concertos for the violin; duets for the clarinet and for the flute; eighteen quintets for strings; trios for strings; and symphonies for other instruments.

Krug (krookh), Arnold. 1849-

Talented composer and conductor; born at Hamburg. After receiving some musical instruction from his father, he studied with Gurlitt and in 1868 entered the Leipsic Conservatory, where in 1869 he won the Mozart foundation scholarship and began

study with Reinecke and Kiel. In 1871 he went to E. Frank in Berlin for piano. In 1872 he became a teacher in Stern's Conservatory at Berlin, remaining there five years. On winning the Meyerbeer scholarship he went to France and Italy for study during 1877 and 1878. On his return he settled in Hamburg, where he organized a Gesangverein, and in 1885 he became a teacher at the local Hamburg Conservatory and conductor of the Altona Singakademie. He has composed many interesting pieces of music, among them Romanesque Dances for orchestra; Italianische Reiseskizzen for orchestra of strings; prologue to Othello; a suite; a violin concerto; a symphony; and several large choral works, including Herr Oluf, Sigurd, Am die Hoffnung and Nomadenzug.

Krug, Wenzel Joseph. 1858-

Conductor and composer; born at Waldsee, Upper Swabia. He was very precocious, but in his early years received little instruction, until 1872, when he went to Stuttgart Conservatory, where he studied composition, singing, violin and piano until 1880. He taught for a short time at Hofwyl, near Bern, and in 1882 went to Stuttgart to conduct the Neuer Singverein, a position which he held until 1889, when he became chorusmaster and music-director at the Municipal Theatre of Hamburg. From 1892 to 1893 he was conductor at the Theatre of Brünn; in 1894 he became conductor at Nuremberg; and in 1896 held the same position at Augsburg. In 1901 he went to Magdeburg as conductor for the theatre there. He is a composer of unusual individuality and has written many especially good grand concert cantatas. Among his works are a dramatic Christmas Tale, Heinzelmännchen; the secular oratorio, König Rother; the ballet, Das Märchen; the concert cantatas, Seebilder, Dornröschen, Geiger zu Gonumd and Hochzeitslied; a concert overture in E for full orchestra; a one-act comic opera, Der Procurador von San Juan; the opera, Astorre; the piano trio in D; songs and other music.

Krüger (krü'-gĕr), Wilhelm. 1820-1883.

Eminent pianist and composer. Was born and died at Stuttgart. He studied first with Lindpainter and

Ziegele and was sent to Paris by the King of Würtemberg, remaining there four years studying, teaching and playing. He then went to Berlin, where he became Court pianist and was a pupil of Dehn. He returned to Paris in 1845 and remained there as a teacher, until the beginning of the Franco-Prussian War in 1870, when he went back to Stuttgart and taught in the Conservatory there. He composed one hundred and sixty-eight piano-pieces of many different kinds, including type pieces; études, of which The Six Days of the Week is especially well known; a Polonaise Bolero; and others. He also brought out an admirable edition of Handel's clavichord works.

Krumpholtz (kroomp'-hôlts), Johann Baptist. About 1745-1790.

Famous harpist, composer and inventor of a two-pedal harp. He was born at Zlonitz, near Prague, and spent much of his life in Paris. His father, who was bandmaster in a Paris regiment, gave him his first music lessons, and later, when he became a member of Prince Esterhazy's Orchestra at Esterhazy, he studied under Haydn. He made a tour through Germany and then returned to France, where he married one of his pupils, Fraulein Meyer, who won a greater reputation as a player than himself. They made a number of successful tours together, but finally the wife eloped to England and Krumpholtz, overcome with grief, drowned himself in the Seine. His greatest work was in improving the harp. His best compositions for the harp are six grand concertos; thirty-six sonatas; and preludes; duets, quartets and symphonies for the harp with other instruments.

Krumpholtz, Wenzel. About 1750-1817.

Violinist; brother of Johann Baptist; principally known for his strong friendship with Beethoven. He was one of the first violins at the Vienna Court Opera, and while there it is possible that he gave Beethoven some violin lessons. At any rate, he was among the first to recognize the greatness of the master and his influence did much to bring about Beethoven's first prominence. Krumpholtz also played the mandolin, and Beethoven composed the sonata for that

instrument for him. His only published works are Abendunterhaltung, for one violin; and Eine Viertelstunde für eine Violine.

Kruse (kroo'-zĕ), Johann Secundus. 1859-

Born at Melbourne, Australia, where at the age of nine he occupied the first desk in the concerts of the local Philharmonic Society. In 1875 he went to study with Joachim in the Hochschule at Berlin, where later he also taught. In 1882 he was appointed principal violin and subconductor of the Berlin Philharmonic Society, and in the same year founded a string quartet. He went to Australia in 1885, but was recalled to Germany to relieve Joachim of some of the work at the Hochschule, where he continued to teach until 1891, when he went to Bremen to lead the Philharmonic Orchestra. In 1892 he joined the Joachim Quartet, although he conducted a quartet of his own in Bremen, where he still lived. In 1895 he made a short tour of Australia, and in 1897 he went to London, where his musical activity began with the founding of a quartet and the giving of a series of concerts in St. James' Hall. In 1902 he conducted the Saturday Popular concerts, reducing them to ten programs. In 1903 he restored them to their original number, twenty, beside conducting the twenty Monday Popular concerts and arranging several other important series of concerts. He has became well known in London as a performer of chamber-music, in which branch he particularly excels. His chief characteristics as a violin-player are his brilliant staccato bowing and his trill.

Kubelik (koo'-bĕ-lĭk), Jan. 1880-

One of the most popular violin virtuosos of the present, considered by many as a second Paganini. His parents were of Czech origin and he was born at Michle, a little town near Prague. His father, who was a market-gardener of very scanty means, had a good deal of musical ability, playing several instruments and conducting a village orchestra, and his ambition for his son, Jan, whose talent was apparent from the first, was very great. The boy was given his first lessons by his father with such good results, that when only eight years old he appeared in public

at Prague, playing a Vieuxtemps concerto. At the age of twelve he entered the Prague Conservatory of Music and remained there for six years, under the special care of Sevčik. In 1898 he appeared twice at student musical events with marked success; but just before his first great public triumph, his father, who had hoped so much for him, died, leaving the support of the family largely to the youthful violinist. Late in 1898 he appeared at Vienna and from that time his success was assured. Other performances soon followed at Budapest, many of the large Italian cities and Paris. His appearance at a Richter concert and some concerts of his own at London, in 1900, made him enormously popular in England and his American visit in 1902 was not less successful. After this tour he returned to England and the English Provinces, and also traveled on the Continent, where, however, he is less popular than in England and America. In 1903 he married Countess Czaky Szell. Kubelik has appeared many times before the Royalty of Europe. He was decorated with the Order of St. Gregory by Pope Leo XIII.; at London he was presented with the Beethoven grand medal of honor by the Philharmonic Society, and at Belgrade was given a decoration by King Alexander. The virtuoso is a small, slender, young man, absolutely lacking in affectation. The marvelous impression which he makes upon his audience is created by his music alone. Technical difficulties are of no concern to him and he takes an almost childish delight in conquering them. He considers showy music requiring merely mechanical mastery far below the level of the simpler type containing more sentiment. Expression is his chief aim, and his music is wonderful for its melody and singing quality. E. H. Krehbiel says of him: "There is nothing that the violin has been asked to say that he cannot bring to utterance in a manner that compels amazed attention. He is a wonderful youth, and if he shall turn out to be the greatest violinist of the next half century his severest critics today will not be surprised."

Kücken (kĭk'-'n), Friedrich Wilhelm. 1810-1882.

German song-writer; well known and loved by the people, but considered of small importance by musicians. He was born at Bleckede, in Hanover, and his father, a plain man with very practical ideas, did what he could to discourage the son's musical ambitions. Young Kücken, however, studied with his brother-in-law, Lührss, and with Aron at Schwerin, where he played in the Duke's Orchestra. His first efforts in composition were so favorably received that he was hired as a teacher in the Royal family, but his ambitions led him to Berlin in 1832, where he studied with Birnbach, and in 1839 successfully brought out his first opera, The Flight to Switzerland. In 1841 he studied with Sechter at Vienna, and in 1843 directed the festival of male singers at St. Gall. He then studied three years at Paris under Halévy and Bordogni, after which he returned to Germany and produced another successful opera, The Pretender. In 1851 he accepted a position as chapelmaster at Stuttgart, and kept it until 1861. He died at Schwerin. He composed some instrumental music, but is celebrated chiefly for his songs which were widely known and enjoyed great popularity for a generation at least, even though they were not stamped with the seal of professional approval. The Thuringian folk-songs were among the best and most popular, and such others as Das Sternelein; O weine nicht; Trab, trab; The Maid of Judah; and The Swallows, being sung in England as well as on the Continent.

Kufferath (koof'-fĕr-ät), Hubert Ferdinand. 1818-1896.

Prominent member of a Prussian musical family; the brother of Johann Hermann Kufferath, director of a music school at Utrecht, and of Louis Kufferath, director of conservatories at Leeuwarden, Ghent and Brussels. Hubert Kufferath was born at Mühlheim, and was first taught music by Joseph, who later sent him to Cologne to study. He played the violin at a festival at Düsseldorf so well that Mendelssohn, who heard him, persuaded him to come to Leipsic where he could give him some lessons. He also studied with Hauptmann and David there. From 1841 to 1844 he conducted the Männergesangverein at Cologne, then, after some tours, located at Brussels, where he conducted several musical societies, became an

instructor in the Royal family, and was finally made Court pianist to Leopold I. He wrote a School of the Choral; symphonies; concertos and other compositions for the piano; and songs.

Kufferath, Maurice. 1852-

Well-known writer on musical topics. Was the son of Hubert Ferdinand Kufferath, and first studied music with his father. He was born at Brussels. Was educated in philosophy and law and studied the violoncello under Servais. He has been editor and proprietor of the Musical Guide, and has published many valuable works on modern music, among them Richard Wagner and the New Symphony; The Theatre of Wagner from Tannhäuser to Parsifal; Berlioz and Schumann; Vieuxtemps; The Art of Directing the Orchestra; an article on musical instruments; and translations of several texts of Brahms and Wagner.

Kuhe (koo'-ĕ), Wilhelm. 1823-

Pianist, who even as a very small child showed a great talent for music; born at Prague. He studied principally with Tomaschek, and made a very successful tour through Germany in 1844. In 1845 he went to England with the singer, Pischek, and has resided there ever since, either at London or Brighton, where he has both taught and performed successfully. He directed an annual festival from 1870 to 1882, at which the works of many modern English composers were brought out. He gave annual concerts in London for many years, and was given a professorship in the Royal Academy of Music in 1886, a position which he held until 1904. Among his works are some very popular drawing-room compositions, as, Le Carillon; Chanson d'Amour; Romance sans Paroles; Victoria Fantasia on National anthem; and Fantasia on Austrian anthem.

Kuhlau (koo-low), Friedrich. 1786-1832.

German composer, who did much to improve Danish opera. He was born of very humble parentage at Uelzen, in Hanover, and when quite young lost one of his eyes. The French occupation of Germany at that time made him fear conscription so he went from place to place, learning what he could of music by his own

efforts, and finally found himself in Denmark. He soon got the position of first flute in the King's band at Copenhagen. He then began composing operas, was made Court composer and given the title of professor. He was by this time in very comfortable circumstances and settled with his parents at Lyngbye, near Copenhagen. In 1830, however, the burning of many of his works and the death of his parents broke down his health and he died at Copenhagen two years later. Among his works are The Robber's Castle, Elisa, Lulu, The Magic Harp, and Hugo and Adelaide, all successful operas; Euridice, a dramatic scene; music to Heiberg's drama, Elverhöi; many instrumental works and some choruses.

Kühmstedt (küm'-shtĕt), Friedrich. 1809-1858.

German organist, composer and writer on musical subjects, who rose to eminence after overcoming many difficulties. He was born at Oldisleben, in Saxe-Weimar, and when nineteen, in opposition to the desire of his parents, who wished to make him a minister, he left the University of Weimar and went to Darmstadt, where he stayed three years studying composition with C. H. Rinck. He taught music at Weimar and also wrote, but had to struggle with threatened paralysis of his right hand, and was able to earn only a very scanty living, until 1836, when he became musical director and teacher in the Eisenach Seminary. More trouble was in store for him however, for he married and his wife died suddenly on the wedding day before they left the church. When he roused himself from this great sorrow, be began the works which soon brought him into prominence and good circumstances. He died at Eisenach. He wrote some operas and oratorios which had only temporary popularity, but his name has lived through his excellent organ works such as The Art of Preluding; Introduction to the works of J. S. Bach; many fugues and preludes; and a work on harmony and modulation.

Kühnau (koo'-now), Johann. 1660-1722.

A German scholar and musician, widely known and beloved in his time. Was the predecessor of Bach as cantor at Leipsic. He was the son of a

Bohemian fisherman and was born at Geising, about 1660, though the date is not positively known. As a boy he went to school at Dresden and became a chorister there, returning home in 1680 on account of the plague. Finding, however, that his native town lacked the proper opportunities for exercising his genius, he went to Zittau, where he gave French lectures and assisted at the school for his living. Soon a motet which he composed for a town election attracted so much attention that he was set on his feet financially, and went to Leipsic where he was already well known. In 1684 he became organist at the Thomaskirche; in 1700 took charge of the music at the University and in 1701 became cantor, a position which he held with honor until his death. Aside from being a thorough musician, he was a good lawyer, a scholar and philologist, and a poet. The greatest work he did along musical lines was to invent a sonata form in several movements. He wrote fourteen of these sonatas, among them Eine Sonata aus dem B, having three movements; Frische Clavier-Früchte, oder sieben Sonaten; and Biblische Historien nebst Auslegung in sechs Sonaten. He also wrote some admirable dance-music.

Kullak (kool'-lak), Theodor. 1818-1882.

Successful pianist, composer and teacher; born at Krotoschin, Posen, and died at Berlin. When a child, his talent was discovered by Prince Radziwill, who had the boy instructed by Agthe. Kullak's father was opposed to a musical career and would have preferred to have him take up the law or medicine. He did make some efforts along these branches, but finally gave up his time entirely to music, and studied under Dehn and Agthe again in Berlin and under Czerny, Sechter and Nicolai in Vienna. He then made a very successul tour through Austria and when he returned was appointed piano teacher in the Royal family and in 1846 became Court pianist to the King of Prussia. With Stern and Marx he started a conservatory in Berlin in 1850, but as his business relations with them became strained he left and started a school of his own, also in Berlin, called Neue Akademie der Tonkunst. This enterprise prospered and he soon had one

hundred teachers and over one thousand pupils. Among the instructors was his brother Adolf, who wrote a few pieces and published some very good instructive methods, and his son, Franz, who had studied with his father and a little with Liszt. Franz had charge of the orchestra class, and at his father's death took the entire control of the school until 1890 when it was closed. Some of the distinguished pupils of the elder Kullak were Arthur Mees, Hans Bischoff, A. Grünfeld, O. Neitzel, C. Sternberg, Moritz Moszkowski, Erica Lie, Martha Remmert and Helene Geissler. Kullak's most important works are a grand concerto in C minor for piano and orchestra; trio for piano and strings; duos for piano and violin; ballades and boleros for piano; many brilliant fantasias and paraphrases for piano; collections of small pieces; Ondine; Concert-étude; and his Octave-school, a book on musical instruction.

Kummer (koom'-m'r), Friedrich August. 1797-1879.

Violoncellist and composer for that instrument, who was born at Meiningen, but spent most of his life at Dresden, where he was taught to play the violoncello by Dotzauer. From an early age the boy longed for a position in the King's band, and when the place of oboist became vacant he studied that instrument, and very soon became so proficient at it that he was given the desired position in 1814. He kept it only three years, however, at the end of which period he went back to the violoncello, and made such a reputation for himself that he soon became a member of the Dresden Orchestra and remained with it for fifty years. During this time he taught in the Dresden Conservatory, and aside from professional tours in Italy and Germany, was seldom away from that city. Cossmann, Hausmann and Gottermann are among his distinguished pupils. He did a great deal of composing for his instrument and published one hundred and sixty-three works including concertos; fantasias; and a method for the violoncello. He also wrote two hundred entr' actes for the Royal Theatre. His playing was marked by great calmness and command of the instrument, and is said to have had at once much power and melody.

Kündinger (kĭn'-dĭng-ĕr), Rudolf. 1832-

Distinguished pianist; son of Georg Wilhelm Kündinger, a musician. Was born at Nördlingen in 1832. He studied piano and organ with his father and harmony and counterpoint with Blumröder. He went to St. Petersburg as private tutor, and appeared there in the concerts of the Imperial Music Society. In 1850 he was made musical instructor to the children of the Grand Duke Constantin, and since then has remained instructor at the Imperial Court. During the year 1879 to 1880 he was a professor at the St. Petersburg Conservatory. He has published but few compositions, among which are a trio for piano and strings and a few chamber-pieces.

Kuntzen (koonts'-'n), Adolph Karl. 1720-1781.

Organist and pianist; son of Johann Paul Kuntzen. He was born at Wittenburg and appeared in public first as an infant prodigy in a tour through England and Holland at the age of eight. He was made chapelmaster at Schwerin in 1750, and in 1757, upon his father's death, took his place as organist at Lübeck. In 1772 his hands became paralyzed, but with the assistance of his pupil, Königslöwe, he was able to hold his position until his death. He wrote a great deal of church-music, passions, cantatas, and oratorios; instrumental pieces, including symphonies, concertos and serenatas for special occasions; twelve harpsichord sonatas; and three collections of songs.

Kuntzen, Johann Paul. 1696-1770.

German organist, singer and composer; father of Adolph Karl, and grandfather of Friedrich Ludwig Æmilius Kuntzen. He was born at Leisnig, Saxony, and was educated at the University of Leipsic, where he played and sang in the Opera. He was made chapelmaster at Zerbst and went to Hamburg as an opera composer, finally becoming organist to the Marienkirche at Lübeck. Besides his operas, he wrote cantatas; a passion; and an oratorio; but his works were not published.

Kuntzen, Friedrich Ludwig Æmilius. 1761-1817.

Writer of Danish operas. Was a son of Adolph Karl Kuntzen. He was born at Lübeck, and like his father, made his debut as a child in London, where he played the clavier with a sister about his own age. He began to study law at Kiel University, but gave it up on the advice of Professor K. F. Cramer, and took a position in the Opera at Copenhagen. There he successfully brought out his first opera, Holger Danske, in 1789. He then went into musical journalism with Reichardt at Berlin. He later conducted an orchestra in the Frankfort and Prague Theatres and then became Grand Opera director at Copenhagen in 1795. In the same year he produced another opera, Das Fest der Winzer, also successful. He became a royal professor and member of the Stockholm Academy, and was decorated with the Order of Danebrog. He remained at Copenhagen the rest of his life, and composed many Danish operas with piano scores, most of them appearing there.

Kunz (koonts), Konrad Max. 1812-1875.

Conductor, composer of songs and writer. Was born at Schwandorf, in Bavaria, and died at Munich. He began his musical study in the Gymnasium at Amberg, and continued it under Hartmann Stuntz at Munich, where he also studied medicine. He helped found the Munich Liedertafel, became interested in other singing societies and composed many successful choruses, quartets and songs, among them Elstein, and Odin der Schlachtengott. He is chiefly famous for his two hundred canons for the piano, a collection of very good studies highly praised by von Bülow. He published a pamphlet also, of a humorous and satirical character, Die Gründung der Moosgau-Brüderschaft Moosgrillia.

Kurpinski (koor-pĭn'-shkĭ), Karl Kasimir. 1785-1857.

Composer of many Polish operas and ballets. Was born at Luschwitz, in Posen, and died at Warsaw. He first played in the orchestra of Starosty Polanowski in Galicia, then became assistant conductor at the National Theatre at Warsaw, finally taking Elsner's place as conductor in 1825. He was also in the service of Emperor Alexander I., and was made a member of the order of St. Stanislaus. He devoted his life to com-

posing and to studying the musical conditions of various European countries. He wrote twenty-four operas, among them Two Huts; Lucifer's Palace; Martin's Wife in the Harem; The Ruins of Babylon; Hagar in the Desert; The Siege of Dantzic; Father's Bad Example; and The Charlatan; several ballets, including Le bourgeois gentilhomme; and Terpsichore sur la Vistule; and considerable instrumental music.

Kusser, Johann Siegmund. 1657-1727.

Also written Cousser. Hungarian musician and dramatic composer. Was the first man to introduce Italian singing methods into Germany and to raise the Hamburg Opera to its greatest prominence. He was born at Presburg, where he was first taught music by his father, and later studied six years with Lully in Paris. He then went to Stuttgart as chapelmaster, was in the service of the Bishop of Strasburg, and conducted the opera at Hamburg. He studied some in Italy between 1700 and 1705, then settled in London to teach singing, and finally in 1710 was made organist of the Christ's Church Cathedral in Dublin, conductor of the Viceroy's orchestra, and "master of the musick attending his Majesty's state in Ireland." He died at Dublin. He wrote many operas, the best being Erindo, Porus, Pyramus and Thisbe, Scipio-Africanus, and Jason; many operatic overtures; an ode on the death of Arabella Hunt; and a serenade.

Kwast (kwäst), James. 1852-

Pianist, teacher and composer of piano-music; was born in Nijkerk, Holland. His musical education was begun by his father, and continued under Ferdinand Böhme. He studied later at the Leipsic Conservatory, under Reinecke and Richter, then at Berlin under Theodor Kullak and Wuerst, and at Brussels under Brassin and Gevaërt. He began teaching in the Cologne Conservatory in 1874, and in 1883 was made piano teacher at the Hoch Conservatory at Frankfort. Among his writings are a piano concerto in F; romanze in F; a piano trio; and other piano-music.

L

Labarre (lä-băr), Théodore. 1805-1870.

Parisian harpist; studied privately under Cousinean, Bochsa and Nadermann and in the Conservatory under Dourlen, Eler, Fétis and Boieldieu. In 1824 he visited England and thereafter he lived alternately in London and Paris. From 1847 to 1849 was director of the Opéra Comique orchestra, and, after having been in England again, returned to conduct Louis Napoleon's private orchestra. Succeeded Prumier as professor of the harp at the conservatory in 1867. Among his compositions are a number of operas, Les deux familles, S'aspirant de marine, Le ménétrier, and Pantagruel; ballets, duos and trios for harp and other instruments. He wrote a complete method for the harp.

Labitzky (lä-bĭt-shkĭ), Joseph. 1802-1881.

Violinist and composer of dance-music. He was born at Schönfeld, Bohemia, and received his first violin instruction from Veit at Petschau and composition from Winter in Munich. In 1820 he was given a place as first violin in the orchestra at Marienbad, the next year holding the same at Carlsbad. He organized a band of his own and made many tours, going to St. Petersburg and London, scoring much success. His work has been compared favorably with Lanner and Strauss. The best of his waltzes are Sirenen, Grenzboten, Aurora, Carlsbader, and Lichtensteiner. He died in Carlsbad.

Lablache (lä-blăsh), Luigi. 1794-1858.

Singer, whose mother was Irish and his father French; was born at Naples. At twelve he was placed in a conservatory, afterwards called San Sebastiano, where he studied singing under Valesi and the elements of music under Gentilli. He also had instruction on the violin and cello. His voice at this time was a beautiful contralto, and just before it broke he sang the solos in the Requiem of

Mozart on the death of Haydn. After his voice changed it was a magnificent bass, which steadily developed until it became the finest of its kind on record. Lablache was possessed with the desire to go on the stage, and when eighteen years old he obtained an engagement at the San Carlo Theatre. Two years later he married and his young wife recognized his genius and persuaded him to study in order to fit himself for a better position. In 1821 the opera, Elisa e Claudio, was written for him and his reputation was made. He made a tour of Italy, going also to Vienna, and everywhere scoring great success. Returning to Naples he sang in the chapel of Ferdinand I. and at the San Carlos. His debut in London was made in 1830, and he appeared in Paris the same year. Of great size and enormous strength, Lablache had a voice in proportion and he could make it humorous, tender or sorrowful at ease. His acting was equally good. At one time he gave instruction to Queen Victoria. Alexander II. of Russia decorated him with a medal and an order.

Lachmund (läkh'-moont), Carl V. 1854-

American composer; born at Booneville, Missouri. His musical education began early. At thirteen he went to Cologne, where he studied under Heller, Jensen and Seiss. He next studied in Berlin under the Scharwenka brothers, Kiel and Moszkowski, followed by four years under the great Liszt at Weimar. Liszt became very strongly attached to this brilliant pupil, a portrait taken with Lachmund and his wife testifying to it, and he gave him, what he seldom bestows, a written recommendation. Lachmund's compositions gained a name for him in Germany, a trio for harp, violin and cello played by the Berlin Philharmonic Orchestra bringing him into prominence. A concert prelude for piano received high praise from Liszt and was played throughout Germany by the best performers. He was connected with the Opera at Cologne, and later was for a time professor of advanced classes at the Berlin Conservatory of Music, Xavier Scharwenka being director. Returning to the United States he took up his residence in New York City. His Japanese Overture, produced under

the direction of Thomas and Seidl, has placed him prominently before the public.

Lachner (läkh'-nĕr), Franz. 1803-1890.

Born at Rain, Bavaria. His father was an organist and his brothers were also musicians. After some study he went to Vienna, in 1822, where he studied under Stadler and Sechter. Here he became a companion of Schubert. He became vice-chapelmaster and in 1828 chapelmaster at the Kärnthnerthor Theatre, all the while composing in his spare time. In 1834 he went to Mannheim to conduct the opera, and two years later was appointed Court chapelmaster in Munich, in 1852 being made music director-general. The Munich University conferred a doctor's degree upon him in 1872. His reputation was gained principally by his opera, Catharina Cornaro, his symphony in D minor and his sacred music. He is a thorough contrapuntist, being held in the same esteem in Southern Germany as Hiller is in the North. His orchestral suites in the style of Bach and Handel are perhaps his best work. His compositions are numerous, oratorios, operas, a requiem, masses, overtures, vocal music and a great deal besides. He died in Munich.

Lachner, Ignaz. 1807-1895.

Brother of Franz; also born at Rain, Bavaria. Taught first by his father, then by Neugebauer on the violin, Keller on the piano and Witschka for composition. He was appointed second chapelmaster at Munich, under his brother. In 1858 he became Court conductor at Stockholm. From 1861 to 1875 he was first chapelmaster at Frankfort, after which he was pensioned. His works are of all kinds, operas, ballets, string quartets, trios, symphonies, concert pieces for different instruments piano sonatas, and many songs. His brother, Vincenz, 1811 to 1893, was also born at Rain and received musical instruction from their father. Studied in Vienna under his brother, in 1831 succeeding Ignaz as organist of the Evangelical Church. He followed Franz as chapelmaster at Mannheim, from 1836 to 1873. In 1842 he conducted the German Opera in London, and in 1848 the Stadttheatre at Frankfort.

Lachnith (läk'-nĭt), Ludwig Wenzel. 1746-1820.

Born at Prague, where he received his first lessons from his father and others on the violin, piano and horn, becoming a virtuoso on the last named. He spent several years in the service of the Duke of Zweibrücken, going to Paris in 1773, where he studied the horn under Rodolphe. He is noted for his adaptations of great operas and for working up several compositions into one. He composed operas, all kinds of instrumental music, and published, with Adam, a piano method.

Lacombe (lä-kôṅb), Louis. 1818-1884.

Born at Bourges, France. Became a pupil of Zimmermann at the Paris Conservatory. When thirteen years old he took the first piano prize and the next year made a concert tour with his sister. He then settled in Vienna, where he studied under Czerny, Sechter, Seyfried and Fischhof. In 1840 he again traveled through Germany, then went to Paris. There he studied harmony under Barbereau, devoting himself to composition and becoming very successful as a teacher. He was influenced in his compositions by Berlioz. In 1847 he produced in Paris his dramatic choral symphony, Manfred; three years later appeared Arva, ou les Hongrois, a similar work. His cantata, Sappho, won a prize at the exhibition of 1878. Among his compositions are operas, dramatic symphonies, music for strings, sonatas for piano and many songs. Only one of his operas was performed during his lifetime. His four-act opera, Winkelried, was given at Geneva in 1892.

Lacombe, Paul. 1837-

Pianist and composer; born at Carcassonne, France. He studied with Teysseyre, a pupil of the Paris Conservatory, and, by correspondence, with Bizet. His best works are his orchestral and chamber-music. His compositions include a symphonic overture, pastorale for orchestra, sonatas for piano and violin, trio for piano and strings, besides piano-pieces and songs.

Lacome (lä-kŭm), Paul Jean Jacques. 1838-

Dramatic composer; born at Houga, France. He first studied at home,

afterwards under Don José Puig y Absubide. In 1860 he went to Paris, where one of his operettas won a first prize offered by the Bouffes Parisiens. He has been a reporter on musical papers. He has composed a number of operas, Amphitryon; Jeanne, Jeannette et Jeanneton; La dot mal placée; operettas; trios, dances and other pieces for piano; songs; pieces for cornet and saxophone.

Lacy, Michael Rophino. 1795-1867.

Violinist and composer; born at Bilboa, Spain. His father was an Englishman and his mother was Spanish. He made his debut when only six years of age, having to stand on a table so the audience could see him. He attended college at Bordeaux and finished his education in Paris. Kreutzer was his principal instructor in music. He could speak French, Italian, Spanish and English. In 1804 he played before Napoleon at the Tuileries, and on the way to London he played at several Dutch towns. In London he was a pupil of Viotti and played with much success. He was called the young Spaniard. Later he became an actor, performing in Dublin, Edinburgh and Glasgow. In 1818 he was made concert director at Liverpool. He made skilful adaptations for the English stage of a number of popular operas by Rossini, Meyerbeer, Weber and others. He composed a quintet for piano and strings; fantasias, rondos, etc. for piano; and songs.

Lafage (lä-fazh), Juste Adrien Lenoir de. 1801-1862.

Church composer and writer on music; born in Paris. He at first studied for the church, then for the army, and finally took up music. First a pupil of Perne's, he afterwards studied under Choron, eventually becoming his assistant master. In 1828 he was sent by the government to Rome, where he studied under Baini, the next year appointed chapelmaster of Saint-Étienne-du-Mont in Paris. In 1848 he visited Italy, Germany, Spain and England. He was an author and editor-in-chief of Le Plain-Chant, a periodical which he founded in 1859. Lafage composed both vocal and instrumental music of all kinds, but is more famous for his writings, Cours complet de Plain-

chant, in two volumes; Nouveau traité de Plain-chant romain; and his Histoire générale de la musique. The last named is incomplete, treating only of Chinese, Indian, Egyptian and Hebrew music. Overwork brought on a nervous affection which unbalanced his mind and he was taken to the asylum for the insane at Charenton, where he died.

Lafont (lä-fôñ), Charles Philippe. 1781-1839.

Born in Paris, this eminent violinist received his first instruction from his mother, who was a sister of Berthaume, a well-known violinist of that period. As a boy he traveled with this uncle through Germany, giving many successful performances. Going to Paris he studied under Kreutzer, Navoigille and Berton, afterwards under Rode. In the meantime he cultivated his voice and sang at the Theatre Feydeau. He made concert tours through Belgium, Holland, Germany, Italy, England and Northern Europe, and in 1808 succeeded Rode as solo violinist to the Emperor of Russia. In 1815 he returned to Paris and held a similar position for Louis XVIII. The next year he had a public contest with Paganini at Milan. He lost his life in a carriage accident in Southern France while touring with Henri Herz, the pianist. Lafont composed some works, but they were not important. His fame lies in his playing, which was with perfect intonation, energy and gracefulness.

Lahee, Henry. 1826-

English composer; born at Chelsea. He was a pupil of Sterndale Bennett, Goss and Cipriani Potter. Organist at Holy Trinity Church, Brompton, from 1847 to 1874, at the same time teaching and composing. He has taken prizes for several of his glees and madrigals, some of which are Hark, How the Birds; Hence, Loathed Melancholy; Away to the Hunt; and Ah! Woe is Me. Of his songs the best are The Unfaithful Shepherd; Love Me Little, Love Me Long; and Bells. Beside his songs he has written beautiful anthems and instrumental pieces. Longfellow's words seem to suit his style. The cantata, The Building of the Ship, was written in 1869 and performed with magnificence in the Hanover Square Rooms. It has since attained much popularity in the provinces and other countries. Another cantata, The Sleeping Beauty, has been given on the Continent and in America. His songs for female voices are especially good.

Lahoussaye (lä-oos-sĕy'), Pierre. 1735-1818.

Distinguished violinist, who first taught himself. Born in Paris, where he was a pupil of Piffet and Pagin, later going to Padua to study under Tartina and to Parma to study composition under Traetta. He toured Italy, where he played for the Prince of Monaco. Going to London in 1770 he spent five years as director of the Italian Opera. He then returned to Paris, where he directed the Concert Spirituel and the Comédie Italien, in 1890 the Theatre de Monsieur, and afterwards the Theatre Feydeau. He also held a professorship at the Conservatory. He became deaf in 1813 and his last years were spent in poverty. He died in Paris.

Laidlaw, Anna Robena. 1818-1901.

Born in Bretton, Yorkshire. She became a distinguished pianist, having a Fantasiestücke by Schumann dedicated to her. She attended her aunt's school in Edinburgh, studying music there under Robert Müller. After successfully appearing in Berlin she went to London in 1834, where she studied with Herz and played at Paganini's farewell concert. She played at a Gewandhaus concert in Leipzic in 1837. About this time she made the acquaintance of Schumann. A long tour through Prussia, Russia and Austria followed and she returned to London in 1840. The same year she became Court pianist to the Queen of Hanover. After her marriage, in 1852, to a Mr. Thomson, she retired from public life.

Lajarte (lä-zhärt), Théodore Édouard Dufaure de. 1826-1890.

French composer and writer on music. Born at Bordeaux, he began his education there, later entering the Paris Conservatory, where he studied under Leborne. In his youth he wrote a number of small operettas, the first work of importance being a one-act comic opera, Le secret de l'oncle Vincent, having quite a run. A number of his operas were produced, but he is best known by his writings. Besides contributing to various dai-

papers, he published La Bibliothèque Musicale du Theatre de l'Opéra, a very important catalogue of the operas produced at the Opéra in Paris, with annotations based upon the archives of the institution. He was connected with the opera archives from 1873, becoming librarian there in 1882. He wrote military music, a collection of Airs à danser, from Lully to Méhul, and a number of old operas and ballets in vocal score.

Laland (lä-läñ), Désiré. 1867-1904.

Born in Paris. Studied at the Conservatory, and received his first position of importance in Lamoureux's famous band. In 1886 he went to England, where he played in Hallé's Orchestra at Manchester for five years. He then played in the Scottish Orchestra when conducted by Henschel, and afterwards in the Queen's Hall Orchestra until his death. His instrument was the oboe, and he made an envied reputation. His technique was perfect and his power of expression very great. His English horn solos were in great demand.

Lalande (lä-länd), Henriette Clémentine Méric. 1798-1867.

Born in Dunkirk, France. Her father was the chief of a provincial operatic company and taught her singing. She made a successful debut in 1814 at Naples, followed by a tour of France and an engagement at the Gymnase Dramatique in Paris. Realizing her imperfections she placed herself under Garcia's instruction. About 1823 she married M. Méric, a horn player at the Opéra Comique. She received further instruction from Bonfichi and Banderali at Milan, and sang in many Italian cities. Her appearance in Londin in 1830 was a disappointment, as the English did not care for the trembling of her voice, a habit she had acquired. However, she sang again in London the next year. She retired in 1833.

Lalande, Michel Richard de. 1657-1726.

Organist and church-composer, forty-five years of his life being spent at Court as director of music under Louis XIV. and XV. Born in Paris he studied under Chaperon and was a chorister of St. Germain l'Auxerrois. He learned, almost alone, to play the

violin, bass viol, and harpsichord. When his voice broke he sought employment for his violin. Being refused admission to Lully's orchestra he abandoned the violin and took up organ-playing. He made such a success of this that he was appointed organist to four churches, St. Gervais, St. Jean, Petit St. Antoine, and at the Church of the Jesuits, who also entrusted to him compositions for their college. Then on the recommendation of the Maréchal de Noailles to Louis XIV. he was chosen musicmaster for the princesses who afterwards became the Duchesse d'Orléans and Madame la Duchesse. Later he became master of chamber-music for the King, and later superintendent of chapel-music. Though far superior to the composers of church-music of his time, he could not be compared to Handel and Bach, who were almost his contemporaries. He wrote no fewer than forty-two motets for chorus and orchestra for the chapel at Versailles, published elegantly at the King's expense. He composed a number of works for the Court Theatre besides many other compositions. He died in Paris.

Lalo (lä-lō), Éduard Victor Antoine. 1823-1892.

Distinguished orchestral and concert-room composer. Born at Lille and studied under Baumann at the Conservatory there. He went to Paris in 1858 and played the viola in the Armingaud-Jacquard string quartet. He began to compose with enthusiasm, entering a competition at the Theatre Lyrique in 1867 with his opera, Fiesque, which took a third place. But it has never been performed, something always happening to prevent, even when it once reached rehearsal. Lalo subsequently used much of the music in other works, the ballet music, under the title of Divertissement, was successfully given at the Concert Populaire in 1872. Devoting himself to the composition of instrumental works he next produced for Sarasate a violin concerto in F which was played by him at the Concert Nationale in 1874 and at the London Philharmonic Society later. A Symphonie Espagnole, for violin orchestra, was also played by Sarasate the next year. Lalo had struggled hard for recognition and these two productions gave him his much desired position of first-class composer.

He next composed an allegro symphonique, the overture to his opera, Le Roi d'Ys, a violoncello concerto, and a scherzo for orchestra, all performed in Paris. A serenade and Fantaisie Norvégienne for violin and orchestra was first given in Berlin. His last concert-room compositions of importance were his Rhapsodie Norvégienne and his Concerto Russe. His grand ballet, Namouna, was performed at the Opéra in 1882, but being coldly received he rearranged it to a grand orchestral suite in five movements and it scored a great success. Lalo's greatest success, however, came when he was sixty-five years old, with the production of his opera, Le Roi d'Ys. The libretto of this opera had been set to music some years before, but at this time it had been entirely rewritten. Though not a prolific writer, he composed, besides the works already named, a symphony in G minor, an allegro for piano and violoncello, a sonata for the same, a serenade and chanson villageoise for violin and piano, and many songs. Lalo possessed much individuality of style, formed greatly by intense study of Beethoven, Schubert and Schumann, whom he preferred. At this time the French were much opposed to anything Wagnerian, but Lalo recognied his genius and upheld him. Lalo received the decoration of the Legion of Honor in 1880. He died in Paris.

*** Lambert (läm'-bĕrt), Alexander. 1863-**

Born in Warsaw, Poland. His father, Henry Lambert, was also a gifted musician, and from him he received his first instruction, beginning when ten years old. He made rapid advancement and at twelve years of age, on the advice of Rubinstein, he was sent to the Vienna Conservatory. There he studied under Jul. Epstein, and at sixteen graduated with the highest honors. The next four years were devoted to the study of music, unaided, until in the summer of his twentieth year, he spent several months with Liszt at Weimar. The next year he made his first concert tour, traveling through Germany with Joachim. Later he played in Russia with Sarasate. His debut was made in Berlin with the Philharmonic Orchestra, and he also played with many other orchestral organizations.

In 1885 he arrived in New York and appeared with the New York and Boston Symphony Orchestra and all other prominent organizations, and gave recitals in Chicago, Boston, New York and other cities. He accepted the position of director of the New York College of Music in 1887, which he held until 1904. He is best known by a valuable practical piano method for beginners. Among his compositions are a mazurka, an étude and bourrée, tarantella, valse-impromptu, and canzonetta for piano, a romanze for cello, and an Ave Maria for soprano.

Lambert (läñ-băr), Lucien. 1859-

French pianist and composer. Born in Paris, he began his musical instruction with his father and toured as a piano virtuoso on the Continent and in America. Returning to Paris he continued his studies under Massenet and Théodore Dubois. He gained the Rossini prize at the Conservatory in 1883 with his cantata, Prométhée enchaîné. Following this was produced a two-act fantaisie-vaudeville, Sire Olaf; the fairy-opera, Brocéliande; the four-act lyric drama, Le Spahi; an overture; the four-act opera, La Flamenca; an andante and fantaisie tzigane for piano and orchestra; a Moorish rhapsody for orchestra, Tanger le soir; and other music.

Lambert, Michel. 1610-1696.

Born at Vivonne, Poitou; died in Paris. Virtuoso on the lute and theorbo and became a famous singing-teacher of Paris. When a boy he went to Paris and became music page to Gaston d'Orléans, a brother of Louis XIII. About 1650 he became master of chamber-music to Louis XIV. Among his works are Airs et brunettes, and Airs et dialogues. He was a father-in-law of Lully.

Lambeth, Henry Albert. 1822-1895.

English organist and composer; born at Hardway, near Gosport. He studied under Thomas Adams; going to Glasgow about 1853 as city organist, in 1859 becoming conductor of the Glasgow Choral Union, which position he held until 1880. He organized the Glasgow Select Choir, whose concerts were very successful. He was organist and choirmaster successively at St. Mary's Episcopal

Church and at Park Church, and organist to the Corporation of Glasgow. Among his compositions are the cantatas, Bow Down Thine Ear, and By the Waters of Babylon; several songs and piano-pieces, and settings of the Psalms eighty-six, and one hundred and thirty-seven. With D. Baptie he edited the Scottish Book of Praise in 1876. He died in Glasgow.

Lambillotte (läñ-bĭ-yôt), Père Louis. 1797-1855.

Organist and sacred composer, as well as author on music. Born at Charleroi, Hainault, where he held his first position as organist. Later he went to Dissant, and in 1822 was chapelmaster in the Jesuits' College at Saint-Acheul. Three years later he joined the order and lived in various monasteries, having been ordained priest. He died at Vangirard, France. He composed masses for organ and orchestra, fugues for the organ, motets, hymns, canticles, and other church-music.

Lamond, Frederic A. 1868-

Concert pianist. Born in Glasgow; his brother David was his first teacher. In 1880 he became organist of the Laurieston Parish Church. He had been taking violin lessons of H. C. Cooper in Glasgow, and in 1882 he went to Frankfort and entered the Raff Conservatory, where he studied violin under Heermann, piano under Max Schwarz, and composition under Urspruch. He completed his piano studies under Liszt and von Bülow. He made a successful debut in Berlin in 1885, soon after appearing in Vienna. His first appearance in Great Britain was in Glasgow in 1886, soon followed by recitals in London. He has played in Russia and has spent much time in Germany and London. Lamond occupies a high position among pianists, his sympathetic interpretations of Beethoven especially displaying his feeling and skill. He ranks high among composers, his works being piano-pieces, symphonies and overtures, and some music for strings.

Lamoureux (lăm-oo-rŭ'), Charles. 1834-1899.

French violinist and conductor; born at Bordeaux. His first study was under Beaudoin, followed by in-

struction in the Paris Conservatory under Girard. In 1854 he won the first prize for violin. He studied harmony under Tolbecque and attended the counterpoint course of Leborne and finished his theoretical studies under Alexis Chauvet, a celebrated organist. He was solo violinist in the Gymnase Orchestra, and afterwards played at the Opéra for many years. With Colonne, Adam and A. Pilet he founded a society for chamber-music which produced much new music. After traveling in Germany and England he wished to produce more pretentions performances, similar to those of Hiller and Costa. He finally succeeded in organizing the Société de l'Harmonie sacrée, modeled after the Sacred Harmonic Society of London. Lamoureux was an admirable conductor, obtaining the best possible work from his orchestra. The Messiah was given for the first time in Paris and met with great success. It was followed by Bach's Matthew Passion, Judas Maccabæus and the then, 1875, unpublished Eve, by Massenet. Succeeding Carvalho as director of the Opéra Comique he soon resigned and was appointed conductor of the Opéra by Vaucorbeil. He then gave up the subconductorship of the Conservatory concerts, which position he held since 1872. In 1879 he resigned his position at the Opéra on account of a dispute with Vaucorbeil. Two years later he founded the Nouveaux concerts, called the Concerts Lamoureux, which were held successively in the Theatre of the Château d'Eau, the Eden Theatre and the Cirque des Champs Elysées. Lamoureux played many times in London; in May, 1899, he and his band were the principal attraction of a London Musical Festival in the Queen's Hall. Was made Chevalier of the Legion of Honor in 1878. His death occurred in Paris, and his son-in-law, Camille Chevillard, succeeded him as conductor. As a conductor Lamoureux required perfection in the smallest details, but he had the power at the same time of bringing out the warmth and feeling of expression. He lived to see Wagner's works enthusiastically received in Paris, after doing much himself to bring it about. There had been bitter opposition under the name of patriotism, probably caused by the political condition of the times.

Lampe (läm'-pē), John Frederick. 1703-1751.

Born in Saxony. Nothing is known of his life until he reached England, about 1725, and became a bassoon-player at the Opera. He is said to have been one of the best bassoonists of his time. In 1732 he composed the music for his pupil, Carey's Amelia, and in 1737 also composed for Carey's burlesque opera, The Dragon of Wantley. This opera is said to have been a favorite of Handel's. In the same year Lampe published A Plain and Compendious Method of Teaching Thorough-bass. His Art of Musick was published in 1740, and the next year he composed the music for the masque of The Sham Conjuror. In 1745 he composed a mock opera, Pyramus and Thisbe, the words from Shakespeare. He married the daughter of Charles Young, organist of All-Hallows. She was a favorite singer and actress. With his wife and a company he went to Dublin in 1748 to conduct theatrical performances and concerts, and two years later to Edinburgh for the same work, but his death occurred soon after.

Lamperti (läm-pĕr'-tē), Francesco. 1813-1892.

Born at Savona. His father was a lawyer and his mother a prima donna of some fame. While quite young he studied music under Pietra Rizzi of Lodi, and in 1820 entered the Conservatory at Milan, where he studied piano and harmony under Sommaruga d'Appiano and Pietro Ray. Becoming associated with Masini in the direction of the Teatro Filodrammatico at Lodi he selected many singers from the natives of the surrounding country. He thus educated and brought out many singers who otherwise would never have been known outside of their native village. La Tiberini was one of these. Such was their success that pupils flocked from all parts of Italy and other parts of Europe to receive instruction. Among their pupils were the distinguished singers, Jeanne Sophie Löwe, Cruvelli, Grua, Brambilla, Hayes, Artôt, La Grange, and many others. Appointed by the Austrian government, he was professor of singing in the Milan Conservatory for twenty-five years, from 1850 to 1875, when he retired upon a pension and devoted his time to private instruction. Among

his conservatory pupils were Paganini, Galli, Risarelli, Peralta, and as private pupils, Albani, Sembrich, Stoltz, Campanini, Everardi, and others equally distinguished. Lamperti followed the method of the old Italian School of Singing and based his instruction upon respiration, the taking to retention of the breath by means of the abdominal muscles alone. He thoroughly grounded his pupils in the production of pure tone. He wrote several series of vocal studies and a treatise on the art of singing, which one of his pupils has translated into English. He was Commendatore and Cavaliere of the Order of the Crown of Italy and was a member of many academies and foreign orders. He died at Como.

*** Landi (län'-dē), Camilla. 1866-**

Celebrated singer; born in Geneva, of Milanese parents, who were both singers. She received piano instruction in Florence from Buonamici. She made her debut there in 1884. From 1886 to 1892 she lived in Paris, where she made a great success at the Lamoureux concerts and at the Opéra. She first appeared in England in 1892 at one of Hallé's concerts in Manchester, later singing in London, and always favorably received. Mlle. Landi has sung in nearly all the countries of Europe. She possesses a beautiful voice of large compass and also that personal magnetism which is so important to a public performer. She is an excellent pianist, often accompanying herself at concerts. She sings in French and German, besides her native Italian.

Lang (läng), Benjamin Jackson. 1837-

Eminent American musician; born in Salem, Mass., and received his first instruction from his father, who was a well-known teacher of piano and organ there. His next teacher was Francis G. Hill of Boston. When he was fifteen years old, his father becoming ill, he took over his pupils, at the same time obtaining the position of organist at Dr. Neale's Church in Somerset Street, Boston. He has ever since been actively engaged in teaching; was organist for twenty years at the Old South Church, and since 1885 organist at King's Chapel. In 1855 he went to Germany to study and received piano instructions from Alfred Jaell and others, also some super-

vision from Franz Liszt. His first public appearance was made in Boston in 1858. About this time he received instruction from Gustav Satter, who was traveling in the United States. He was organist of the Handel and Haydn Society from 1859 to 1895, when for two years he became its conductor. His first appearance as conductor was in 1862, when he gave the first performance in Boston of Mendelssohn's Walpurgis Night, and the next year he, with Carl Zerrahn, directed the music at the jubilee concert in honor of President Lincoln's Emancipation Proclamation. In 1869 he returned to Europe and gave concerts in Berlin, Leipzic, and other musical centers. Lang was an important member of the Concert Committee of the Harvard Musical Association during the years in which it gave symphony concerts, and was conductor of the Apollo Club, a men's singing society, from its foundation in 1871, until 1901. He has also conducted the Cecilia, a mixed chorus, since its establishment, in 1874. In 1903 the degree of Master of Arts was conferred upon him by Yale University. Lang has given many orchestra, choral and chamber concerts of his own, and as pianist and conductor has brought out in Boston more new works and works of importance than any other resident musician. He was on intimate terms with Wagner at Triebschen and Bayreuth and introduced many of his works in this country. He employed his influence in raising funds in Boston for the first Bayreuth Festival in 1876. His greatest work lies in interpretation, most of his compositions being still in manuscript. However, of these are David, an oratorio, symphonies, overtures, chamber-music, piano-pieces, church-music and songs, most of which have been performed.

Lang, Josephine. 1815-1880.

Dramatic singer and vocal composer; born at Munich, where her father was Court musician. Her mother was the famous singer, Regina Hitzelberger Lang. She studied first under Frau Berlinghof-Wagner and later under Mendelssohn, who was much attracted by her ability and charming personality, speaking of her as "die kleine Lang." She became a teacher of singing and piano and sang in the Court Chapel. In 1852 she

married Professor Köstlin, of Tübingen, after whose death, in 1856, she again taught music. Ferdinand Hiller and Schumann have both praised her compositions. She composed about forty songs, of which Schumann makes special mention of Traumbild. The best of her piano compositions are two mazurkas, In der Dämmerung, and Grand Impromptu, a brilliant concert piece. She died at Tübingen.

*** Lang, Margaret Ruthven. 1867-**

One of our most famous composers; born in Boston, and thoroughly American. Her father is the celebrated B. J. Lang, who for so many years has been prominent in the musical life of Boston. Her mother obtained quite a reputation as a singer, though she never became a professional. Both parents watched over the musical development of their gifted daughter and she has well repaid their care. Her first instruction on the piano was given her by one of her father's pupils, and later she continued with her father himself. She also took up the study of violin, first with Louis Schmidt in Boston, continuing for the season of 1886-1887 with Drechsler and Abel in Munich. While there she also studied composition under Victor Gluth. She had already showed her natural ability for composition, for at the age of twelve she had written a quintet of one movement for strings and piano and several songs. Miss Lang possesses a great capacity for work and her own efforts have enabled her to derive the greatest benefit from her studies. Upon her return to America she continued her study of composition with George W. Chadwick, also studying orchestration under him. Miss Lang is an active member of the New York Manuscript Society. She has that artistic temperament and intelligent comprehension of her work which insures success. Her first large work of note was the Dramatic Overture performed by the Boston Symphony Orchestra under Nikisch in 1893. An overture, Witichis, was performed the same year by Theodore Thomas in Chicago. These compositions, also an overture, Totila, are still in manuscript. Of three arias two were performed in 1896, Sappho's Prayer to Aphrodite, for contralto and orchestra, performed in New York, and

Armida, for soprano and orchestra, performed at the Boston Symphony concerts. The third is Phœbus, for barytone and orchestra. Among other large compositions are a cantata for chorus, solos and orchestra; a string quartet, and several compositions for violin and piano. Her songs, which number about one hundred and twenty-five, are mostly well known, among them the popular Day is Gone; Somewhere; The Hills o' Skye; A Thought; Irish Love Song; and two volumes of Nonsense Songs. She has also written part-songs for women's, men's and mixed voices. Many excellent piano numbers are among her works, some of which are a rhapsody in E minor; Meditation; Petit Roman; a Revery; and Spring Idyll; the last two new and particularly charming.

Lange (läng'-ĕ), Daniel de. 1841-

Born at Rotterdam. Studied violoncello under Ganz and Servais, and composition under Verhulst. He taught at the music school in Lemberg from 1860 to 1863, then went to Paris to continue his study of the piano and organ. He held several positions as organist. In 1870 he went to Amsterdam, where he taught in the school of music, of which he was secretary, and which afterwards was made a conservatory. In 1895 he became director. He conducted several choral societies which gained a great reputation. The concerts they gave in Albert Hall, London, in 1885, were enthusiastically received. His works include two symphonies, cantatas, an opera, an overture, a requiem, a violoncello concerto, etc.

Lange, Gustav. 1830-1889.

German pianist and composer; born at Schwerstedt, near Erfurt, Prussia. First a pupil of his father and others at Erfurt; he afterwards studied in Berlin under A. W. Bach, Grell, Löschhorn and G. Schumann. He lived in Berlin, where he successfully played in concerts from 1860 to 1870, after which he devoted himself to composition. Most of his works became very popular. He was a prolific composer, producing more than two hundred and fifty works, which included original pieces, fantasias, transcriptions, etc., for piano.

Lange, Samuel de. 1840-

Born at Rotterdam, where he studied with Verhulst, continuing his

instruction in Vienna under A. Winterberger, and in Lemberg under Damcke and Mikuli. Becoming a distinguished organist he made tours in Galicia, in 1859 settling in Lemberg, and in 1863 going to Rotterdam as organist and as teacher in the Music School there. He toured in Switzerland, and appeared at Leipzic, Vienna and Paris. In 1877 he was appointed a teacher in the Cologne Conservatory. He went to The Hague as rector of the Oratorio Society, remaining there from 1885 to 1893; the next year going to Stuttgart as professor of the organ and counterpoint at the Conservatory of which in 1900 he was appointed director. Among his compositions are eight organ sonatats, a piano concerto, sonatas for violin, symphonies, an oratorio, and many part-songs for male voices.

Langhans (läng'-häns), Frederick Wilhelm. 1832-1892.

Born in Hamburg; he became a violinist, author and composer. He received some musical instruction at the Johanneum in Berlin, and when he was seventeen years old entered the Leipsic Conservatory. Here he studied violin under David and composition under Richter. While in Leipsic he played first violin in the Gewandhaus Orchestra and at the theatre. Going to Paris he received further violin instruction from Alard. From 1857 to 1860 he was concertmaster at Düsseldorf, then teacher and concert-player at Hamburg, Paris, and Heidelberg, where, in 1871, the University conferred upon him the degree of Doctor. He became professor of the history of music in 1874 at Kullak's Neue Akademie der Tonkunst, remaining there until 1881, when he joined X. Scharwenka's newly established conservatory, eventually becoming its director. He visited England in 1881, where he heard some open-air music in Glasgow, and the Worcester Festival and Patience in London. Afterwards he wrote articles on music in England for the Musikalisches Centralblatt. Langhans was an honorary member of the Liceo Filarmonico of Florence and of the St. Cecilia at Rome. He died in Berlin. Among his compositions are a string quartet, a violin sonata, and a symphony, which are important works, the first named taking a prize offered in 1864 by the Società del

Quartetto in Florence. His writings, however, are of even greater importance, including Das Musikalische Urtheil, Die Musikgeschichte in 12 Vorträgen, a Geschichte der Musik des 17, 18, und 19 Jahrhunderts as a sequel to the history of music by Ambros, and a history of the Berlin Hochschule.

Langlé (läⁿ'-lā), Honoré François Marie. 1741-1807.

Born at Monaco, on the Mediterranean Sea; he became a pupil of Caffaro at the Conservatory in Naples. He became music-director at Genoa, in 1768 going to Paris, where he taught in the École Royale de Chant et de Déclamation from 1784 to 1791. He was librarian and professor of harmony at the Paris Conservatory from 1795 to 1802, after which he was librarian only. He died at Villiers-le-Bel, near Paris. His writings are more important than his compositions and include Traité d'harmonie et de modulation, Nouvelle méthode pour chiffrer les accords, Traité de la basse sous le chant, Traité de la fugue, and a Méthode de chant.

Lanière (läⁿ-yar), Nicholas. 1588-1666.

Born in London, where he became attached to the household of Henry, Prince of Wales. With Coperario and others he composed and performed in a masque given at Whitehall, 1614. He also composed the music for Ben Jonson's masque, Lovers Made Men, which contains the first use of the recitative style in England. Lanière painted the scenery and also sang in the play. In 1625 he was sent to Italy by Charles I. to buy pictures for the Royal collection, among which are Mantegna's Triumph of Cæsar, now at Hampton Court and Correggio's Mercury Instructing Cupid, which is in the National Gallery. In 1626 he was appointed Master of the King's Musick and later keeper of the king's miniatures. He set to music Herrick's poem on the birth of Prince Charles. In 1636 he was made first Marshal of a corporation whose charter was granted by the King to him and others, making them the Marshal, Wardens, and Cominalty of the Arte and Science of Musicke in Westminster. With the revolution and death of Charles, Lanière lost all his appointments and left for the Continent, where in 1655 he composed

music for a ball given at The Hague. However, at the Restoration he regained all he had lost. He died in London. Some of his songs and dialogues are in the British Museum; also a cantata, Hero and Leander, in manuscript. Other music in manuscript is in the Music School and Christ Church Library, Oxford.

Lanner (läⁿ'-nĕr), Joseph Franz Karl. 1801-1843.

Born and died in Oberdöbling, near Vienna. His talent for music showed early and by his own efforts he learned to play the violin and to become quite proficient in composition. He next organized a quartet in which the elder Strauss played the viola. They played mostly marches and light music composed by Lanner and potpourris from favorite operas arranged by him. From a small this grew to be a larger orchestra and their performances became so popular that they were in demand at all important places of amusement. Lanner conducted the dance-music at the Court balls alternately with Strauss and was appointed chapelmaster of the second Bürger-regiment. He may be considered as the founder of all modern dance-music, having developed the waltz from the old-fashioned ländler. More than two hundred of his compositions have been published, many of them having been dedicated to royalty and other distinguished persons. Among these are Victoria-Walzer, to Queen Victoria; Troubadour-Walzer, to Donizetti; and the Norwegische Arabesken, to Ole Bull.

Lanska (läns'-kä), Franz. 1764-1825.

Born at Brünn, Moravia. Studied under Albrechtsberger at Vienna. He visited Rome with the Duke of Serbelloni, and later became chamber musician at Munich. In 1794 he went to Copenhagen, where he taught for four years, then going to Berlin, where he was engaged at court as teacher. He also had many private pupils, among them Meyerbeer. He was a brilliant pianist and composer; among his works are sonatas for piano and strings; quartets for men's voices; and songs. He also published a practical method for piano. He died in Berlin.

Laroche (lä-rôsh), Herman Augustovich. 1845-

Musical critic and composer. Born in St. Petersburg, where he received

his musical instruction. In 1867 he was appointed teacher of theory and musical history at the Moscow Conservatory, returning to St. Petersburg in 1871. He is a contemporary of Tschaikowsky, about whom he has written many admiring articles. Laroche has composed some instrumental and vocal works, but it is as a writer that he is best known. He has contributed largely to leading Russian newspapers and periodicals. He has much originality of thought and a clear, concise style. He translated Hanslick's Vom musikalische Schönen into Russian.

La Rue (lä-rü), Pierre de. -1518.

Born in Picardy about the middle of the Fifteenth Century. He was a fellow-student of Josquin des Prés in the school of Okeghem. He appears as having been in the service of the Court of Burgundy as chapel-singer at different times between 1477 and 1502. In 1501 he was a prebend of Courtrai and also at Namur until 1510. Having been in the service of Charles V. until 1512, he then entered that of Margaret of Austria, with whom he became a great favorite. Margaret of Austria caused some handsome copies to be made of his masses, and they are now in the libraries of Vienna and Brussels. As a contrapuntal composer he is considered as second only to Josquin, though the number of his works is not nearly so great. Much that he wrote has never been printed, there being in existence about thirty-six masses, twenty-five motets, and ten secular pieces.

Lassalle (lăs-săl), Jean. 1847.

French barytone; born at Lyons. His father was a silk merchant and he intended following the same occupation, studying industrial design at the Beaux-Arts, Lyons, and later in Paris. Realizing that he was not fitted for a commercial position, he studied painting in Paris, but dropped this soon for singing. He entered the Conservatory, but left before long to study under Novelli. His debut was made in 1869, as St. Bris, on the stage at Liège. Following this he toured Lille, Toulouse, The Hague and Brussels. He remained in Brussels for the season of 1871, the next year making a successful appearance in Paris as Tell. He remained at the Opéra for twenty-three years, becoming principal barytone on the retirement of Faure. During this time he made visits to London, Russia, Madrid, Milan, Vienna, Prague, Warsaw and to the United States. Possessing a beautiful voice, an actor of ability, and an industrious worker, Lassalle was one of the finest artists of his time. He was associated with the De Reszkés, they being called the French Trio. The three appeared in Covent Garden in 1878. Lassalle's parts include Don Juan; Pietro, in La Muette; Lusignan, in Reine de Chypre; Hamlet, 1885; and many others. In 1890 he played Escamillo, in Carmen, at the Opéra Comique with Mesdames Galli-Marié and Melba and M. J. de Reszké, in aid of the Bizet Memorial. Beginning 1879 he played three seasons at Covent Garden Theatre with great success. Again, from 1888 to 1893, he played at the same theatre under Harris. In 1896 and 1897 he appeared in Germany. In 1901 he began to devote himself to teaching in Paris, and two years later was made a professor at the Conservatory.

Lassen (läs'-sĕn), Eduard. 1830-1904.

Danish composer; born in Copenhagen, but taken to Brussels when only two years old. When twelve he entered the Conservatory there, and won many prizes, the most important being the Grand Prize of Rome, in 1851. This prize enabled him to travel, and he made a long tour through Germany and Italy. It was with the aid of Liszt that his five-act opera, Landgraf Ludwig's Brautfahrt, was produced in Weimar in 1857. This success procured for him the next year the position of Court musical director to the Grand Duke. Upon the retirement of Liszt, in 1861, he succeeded him as conductor of the Opera, which post he held until 1895, when he retired. An event which showed his daring was the production of Wagner's Tristan and Isolde, in 1874, when no other theatre than Munich had done so. In 1881 he was decorated with the Order of Léopold. Of his compositions, those showing the most merit are the operas, Frauenlob and Le Captif; two symphonies; music to Sophocles' Œdipus, to Hebbel's Nibelungen, and Goethe's Faust. He also composed a large number of songs.

Lassus (läs'-oos), Orlandus. 1520 or 1530-1594.

Probably the greatest master of his age with the exception of Palestrina. He was born in Mons, Belgium. His real name was Roland Delattre. When he was a child, his father was suspected of coining, was arrested, tried and condemned. The penalty was to walk three times around the public scaffold, wearing a collar made of spurious coins. This sight so deeply mortified the lad Orlandus that he changed his name. There seems to be no fixed way of writing his name, Roland van Lattre by his Flemish countrymen, Delattre by the French and Orlando di Lasso by the Italians. It is Orlande de Lassus on the statue in his native town and also in many French editions. Possessed of a beautiful voice, he sang, as a boy, in the choir at the Church of Saint Nicholas at Mons, going, while still young, with Ferdinand Gonzaga, Viceroy of Sicily, to Sicily, and afterwards to Milan. He spent three years in Naples, 1538 to 1541, then going to Rome, where he was chapelmaster at Saint John Lateran until 1548. While in Rome he heard of the serious illness of his parents and hastened home, but arrived after their death. Lassus visited England and France with a friend who was a nobleman and an amateur musician. Returning, he resided in Antwerp for two years, associating with the most brilliant and cultured society there. His first compositions were written in the style of his countrymen: Willaert, Verdelot, Arcadelt and Rore, and his first book of madrigals was published in Venice in 1552. Three years later was published a book containing eighteen Italian canzones, six French chansons, and six motets. This work constitutes the first works of importance composed by him. In 1557 he was invited by Duke Albert V., of Bavaria, to come to Munich. Here he became connected with the Court Chapel, in 1562 becoming chapelmaster, which post he held until his death. Albert V. was justly considered as a discriminating patron of art, and he appreciated and delighted in Lassus. He instituted the magnificent library at Munich, with its very valuable collection of manuscripts. Lassus made a very favorable impression, particularly with the Duke and Duchess, who introduced him to the highest social circles. His brilliant wit, amiable temper and cheerful disposition made him well liked by all. In 1558 he married Regina Welkinger, a maid-of-honor to the Duchess, and their marriage was a happy one. Of six children, four were boys, two of whom became quite celebrated musicians. It is not known in exactly what state Lassus found the music of Munich, but he undoubtedly made the city one of the musical centers of the world. It was at this time that he devoted himself to sacred composition, through which his fame is lasting. His first book of motets appeared in 1556. His greatest work is the setting to music of the seven Penitential Psalms, during 1563 to 1570. That the Duke was proud of these is proved by the magnificent copy of them, now in the library of Munich. He had them copied on parchment. from the master's own handwriting, bound in four large morocco volumes, and beautifully ornamented with silver-gilt shields and locks chased and enameled in the most elegant manner. Lassus also became interested in the choir, and his steadiness and force as its conductor gave confidence and power to the singers. In 1570 Emperor Maximilian II. invested him with the order of knighthood, and the following year Pope Gregory XIII. decorated him with the order of the Golden Spur. He visited Paris, and was showered with gifts and attentions from Charles IX. Returning to Munich, Lassus again took up composition, in 1573 publishing the first volume of Patrocinium Musices, the first of a series intended for the best music necessary for the services of the church. Duke Albert's death occurred in 1579, and a year later Lassus published a new set of Vigiliæ Mortuorum to the words of Job, as a tribute to the memory of his master. In 1586 appears the first decline of the master's strength. The next year Duke William presented him with a country house at Geising. He is credited with writing more than two thousand five hundred works. Together with Giovanni, Gabrieli and Palestrina he represents the highest development of the great epoch of single counterpoint.

Latilla (lä-tĭl-lä), Gaetano. 1713-1789.

Born at Bari, Italy, where as a boy he sang in the Cathedral choir.

He received his musical education at the San Onofrio Conservatory in Naples, where he was a pupil of Domenico Gizzi. In 1738 he was appointed second chapelmaster at Santa Maria Maggiore, Rome, but his health was so poor that he returned to Naples, in 1741, and devoted his time to composition. He was made choir director at the Conservatorio della Pietà at Naples in 1756, and in 1762 second conductor at St. Mark's. After ten years of service there he returned to Naples, where he died. His compositions include about thirty-six operas, of which Orazio was the most important; much church-music; six string quartets; and many arias and duets.

Latrobe, Rev. Christian Ignatius. 1757-1836.

Born at Fulneck, near Leeds, Yorkshire. His father was a prominent Moravian minister, and he attended the Moravian College at Nieska, Upper Lusatia, where, after completing his course, he taught. Returning to England in 1784 he was ordained, three years later being made secretary to the Society for the Furtherance of the Gospel, and in 1795 he succeeded James Hutton as secretary of the Unity of the Brethren in England. In 1801 he was appointed a senior civilis, an office of the Ancient Brethren's Church, which he was the last to hold. He worked hard for the missions of his church, in 1815-1816 making a journey to South Africa. He wrote an account of this, A Journal of a Voyage to South Africa, translated Loskiel's History of the Missions among the Indians in North America, besides other works. Though never following music as a profession, he studied and composed to quite an extent, both instrumental and for the voice. Three of his sonatas are dedicated to Haydn, who approved of them. He composed anthems and arias; of the latter some of the words are by Cowper and Hannah More. He edited the first English edition of the Moravian Hymn Tunes, and his great work was the publication of his Selection of Sacred Music from the works of the most eminent composers of Germany and Italy, in six volumes. This work was the first to bring many fine modern compositions before the British public. He died at Fairfield, near Manchester.

Latrobe, Rev. John Antes. 1799-1878.

The son of Rev. Christian Ignatius Latrobe; was born in London. He was educated at St. Edmund Hall, Oxford, graduating Bachelor of Arts in 1826 and Master of Arts in 1829. He was ordained in the Church of England; was incumbent of St. Thomas', Kendal, from 1840 to 1865, and in 1858 was made honorary canon of Carlisle Cathedral. He compiled the Hymn Book used in his church at Kendal, and it includes some hymns of his own. He is the author of The Music of the Church considered in its various branches, Congregational and Choral, published in London, 1831, and Instructions of Chenaniah, 1832, a book of directions for accompanying chants and psalm-tunes. He died at Gloucester.

Laub (lowp), Ferdinand. 1832-1875.

Violin virtuoso; born in Prague. His father was a musician and gave him his first instruction. When six years of age he could play the variations by De Bériot, and at nine he made a concert-tour in Bohemia. When eleven he entered the Prague Conservatory to study under Moritz Mildner, who had taken charge of his musical education. A few years after the Archduke Stephen presented him with an Amati violin, and sent him to Vienna in 1847. After some well-attended concerts there he started for Paris, giving performances in the principal towns en route. In 1851 he visited London, and two years later succeeded Joachim at the Music School at Weimar. From 1855 to 1857 he was instructor in Steen's Conservatory, Berlin, and later concert-master of the Court Orchestra there and chamber virtuoso. In 1864 he made an extended tour with Carlotta Patti, the pianist Jaell and the cellist Kellermann, and in 1866 became professor of the violin at the Moscow Conservatory. In 1874 his health gave out, and he tried the baths of Carlsbad, but died the following year at Gries, near Botzen, in the Tyrol. As a player, Laub had much feeling and expression, as well as a beautiful tone and brilliant technique. His repertory was large, but one of his most frequent numbers was Joachim's Hungarian Concert. He produced some compositions, of which the only one now heard to any extent is the hackneyed Polonaise.

Lauterbach (low'-tĕr-bäkh), Johann Christoph. 1832-

Born at Culmbach, Bavaria. He became a virtuoso on the violin, and studied at the school of music in Würzburg under Bratsch and Professor Frölich. In 1850 he entered the Conservatory at Brussels, where he received instruction from De Bériot and Fétis. The next year he received the gold medal, and became professor of violin during Léonard's absence. After some travel through the Netherlands, Belgium and Germany, he became concertmaster and professor of the violin at the Conservatory at Munich. At the death of Lipinski, in 1861, he went to Dresden as second leader of the Royal band, succeeding Schubert, and in 1873 succeeding him in first place. He held from 1861 to 1877 the position of principal violin teacher at the Conservatory. He appeared in England during the seasons of 1864 and 1865, playing at the Philharmonic and at the Musical Union. In Paris he played at the last concert given at the Tuileries before the war of 1870, and was presented by Emperor Napoleon with a gold snuff-box set with diamonds. He has been decorated with many orders of both north and south Germany. He has produced some compositions for the violin.

Lavallée (lä-văl-lā), Calixa. 1842-1891.

Canadian concert-pianist; born at Verchères. He received his first instruction from his father. His first appearance as pianist was at the early age of ten. About five years later he entered the Paris Conservatory, where he studied piano under Marmontel, composition and instrumentation under Bazin and Boieldieu. In 1881 he was solo pianist of Mme. Gerster's first concert tour of the United States, when they gave many concerts and recitals of American composers' works in the principal cities, especially Cleveland and Boston. In 1886 and 1887 he was president of the Music Teachers' National Association and afterwards chairman of the Examining Committee of American Compositions. He was sent by them as a delegate to London in 1888 to the Conference of the Society of Professional Musicians. He lived in Boston for some time before his death, and was instructor at the Petersilea Academy. Among his compositions are two operas; an

oratorio; a cantata; a symphony; two orchestral suites; several overtures; and many piano-pieces.

Lavignac (lä-vēn-yăk), Alexandre Jean Albert. 1846-

Pianist; born in Paris. Studied at the Conservatory, where he won the first prize for solfeggio in 1857, the first prize for piano in 1861 and the first prize for harmony and composition in 1863. He won the first prize for counterpoint and fugue in 1864 and the second prize for organ the next year. In 1882 he was appointed professor of solfeggio and in 1891 professor of harmony, and he is now dean of the faculty. His writings of educational value are Solfèges, in six volumes; a Cours complet théorique de dictée musicale, a work on musical dictation; Cinquante leçons d'harmonie; L'École de la Pédale, for pianists; piano-pieces for four hands; ten preludes; many piano solos; and pieces for other instruments.

His contributions to musical literature are widely known; in 1895 appeared La Musique et les Musiciens, followed two years later by Le Voyage artistique à Bayreuth, which was translated into English by Esther Singleton, and published in London in 1898 under the title, The Music Drama of Richard Wagner. This work is undoubtedly the best of the many handbooks to Wagner's works. His latest publication is Musical Education, which has also been translated by Esther Singleton. It is a valuable treatise upon how and when to teach music to the child.

Law, Andrew. 1748-1821.

New England singing-teacher; born in Cheshire, Conn. His musical education was derived by studying alone. He composed some hymn-tunes, of which Archdale became popular. In 1782 was published a Collection of the best and most approved Tunes and Anthems, which he compiled. His compositions include Rudiments of Musick; Musical Primer on a new plan, with the Four Characters; Musical Magazine; and Harmonic Companion and Guide to Social Worship.

Lawes (lôz), Henry. 1595-1662.

English musician; was born at Dinton, Wiltshire. He was instructed in music by Giovanni Coperario (Cooper). He was sworn in as gentleman of the Royal Chapel of Charles

I., either in 1625 or 1626, and afterwards became clerk of the cheque and member of the King's band. In 1633 he composed the music for a masque which was performed at court and in which the two sons of Earl Bridgewater took part. Probably this event brought Lawes before the Earl's notice, for after this he became music-teacher in the family. As an entertainment for Michaelmas night at Ludlow Castle he composed the music for Milton's Comus and acted the part of the Attendant Spirit. Milton was probably his pupil, and gives him much praise in several of his poems. In 1636 Lawes set to music the songs in Cartwright's Royal Slaves, which was performed before the King at Oxford. The next year appeared a "Paraphrase upon the Psalmes of David, by G. S. (George Sandys), Set to New Tunes for Private Devotion, and a Thorough-Base, for voice or Instrument." In 1638 he wrote to Milton of his permission to go abroad. In 1648 was published a work in four books, a setting of the Choice Psalmes put into Musick for Three Voices. It contains a portrait of Charles I., supposed to be the last issued in his lifetime. Ayres and Dialogues contains a fine portrait of Lawes by Faithorne. The fact that his settings of the Psalmes of 1637 and 1648 are without bars, while his Ayres of 1652 and 1653 have them, seem to indicate that he was one of the first to adopt the invention. The last-named work was so well received that in 1655 he published another under the same title, followed in 1658 by still another. During the Civil War Lawes lost all his appointments, regaining them, however, at the Restoration. He composed the anthem, Zadok, the Priest, for the Coronation of Charles II. He died in 1662 and was buried in the cloisters of Westminster Abbey. Lawes will always be remembered as the first Englishman who studied and practised with success the proper accentuation of words, and who made the sense of the poem of first importance. This may possibly have come about through his intimacy with so many of the best poets of the day. In his day he was highly esteemed both as a composer and performer. Many of his songs are to be found in Select Musical Ayres and Dialogues, 1652, 1653 and 1659, and The Treasury of Musick, 1669, besides many others, which are in manuscript collections in the British Museum.

Lawes, William. 1582-1645.

An elder brother of Henry, and, like him, a pupil of Coperario. The expense of his instruction was borne by the Earl of Hertford. A member of the choir of Chichester Cathedral, he was appointed gentleman of the Chapel Royal in 1602, and later became chamber-musician to Charles I. With Simon Ives he composed, in 1633, the music for Shirley's Triumph of Peace. At the outbreak of the Civil War he joined the Royalist Army, and though made a commissary to keep him out of danger, he was killed by a stray bullet at the siege of Chester. He was beloved by the King, who mourned his death, calling him the Father of Musick. William Lawes held a distinguished position among the musicians of his day, but scarcely any of his works were published during his lifetime. In his brother Henry's edition of choice Psalmes, in 1648, a large portion belongs to him. The preface states that this portion is but a small part of what he had composed.

Lawrowskaja (läf-rôf-shkä-yä), Mme. Elizabeth Andrejewna. 1845-

Dramatic singer; born at Kaschin, Twer, Russia. Her first instruction was received from Fenzi, at the Elizabeth Institute. Later she studied under Mme. Nissen-Saloman, at the St. Petersburg Conservatory. Her first appearance was in 1867, as Orpheus. She continued her studies in London and Paris through the generosity of the Grand Duchess Helena. Returning to St. Petersburg, she was engaged at the Russian Opera-Theatre Marie, where she sang from 1868 to 1872. In 1871 she married the Prince Zeretelew, at Odessa. Following the four years of stage work she visited all the important cities of Europe, concert-singing. She received further instruction from Mme. Viardot-Garcia. In London she made a great impression with her grand mezzosoprano voice and fine declamatory powers of singing operatic airs. In 1878 she returned to the St. Petersburg Opera. The principal Russian operas in which she has performed are La Vie pour le Czar and Russlan and Ludmilla, of Glinka; Russalka of Dargomijsky; and Wrazyïa Silow of Serov.

Layolle (lī-yôl'), Franciscus de.

Born about the early part of the Sixteenth Century, probably in France. About 1540 he took up his residence in Florence as organist, and gained quite a reputation. He also taught Benvenuto Cellini. Between 1532 and 1540 he edited a book of ten masses for the Lyons music-printer, Jacques Moderne, among which are three masses and three motets by himself. His mass, Adieu, mes Amours, is considered an exceptionally fine work. As many of his works were printed in Lyons, it is probable that it was his birthplace. Many of his madrigals and motets are found in various collections.

Lazarus (lăz'-ăr-ŭs), Henry. 1815-1895.

English clarinettist; born in London. His first instruction was received, as a boy, from Blizard, bandmaster of the Royal Military Asylum, Chelsea, and he continued under Charles Godfrey, senior, bandmaster of the Coldstream Guards. His first important appointment was in 1838, as second to Willman at the Sacred Harmonic Society. At Willman's death, two years later, he succeeded him as principal clarinet at the Opera and also at the London concerts and provincial festivals. He remained in this position for many years, constantly adding to his popularity. He was a professor of clarinet at the Royal Academy of Music, beginning 1854, and at the Military School of Music, Kneller Hall, near Hounslow, from 1858. Three years before he died he gave a farewell concert in St. James' Hall. He died in London. In both orchestral and solo-playing his tones were rich and beautiful, his phrasing exquisite and his execution forceful and expressive.

*** Lazzari (läd-zä'-rē), Sylvio. 1858-**

Born at Botzen, Tyrol. His first study was law, at Innsbruck and Munich, but his natural inclination was for music, and he entered the Paris Conservatory in 1882, studying chiefly under César Franck. The following works have been publicly performed: The pantomime, Lulu; the musical dramas, Armor, and L'Ensorcelé. He has written a Rhapsodie espagnole for orchestra; Ophélie, a symphonic poem; Effet de Nuit, a fantasia for violin and orchestra; Marche de Fête, concert-piece for

piano and orchestra. He has written much chamber-music for piano, violin and wind-instruments, also songs. He has also written articles for musical papers.

Le Beau (lŭ-bō), Louise Adolpha. 1850-

German composer and pianist; born at Rastatt, Baden. She studied piano under Kalliwoda and Frau Schumann, counterpoint and composition under Sachs and Rheinberger in Munich, and instrumentation under Franz Lachner. A brilliant concert-pianist, her performances throughout Germany were very popular, particularly in Munich, Berlin, Leipsic and Vienna. Since 1890 she has lived in Berlin. Her compositions, especially for the piano, are well liked: a gavotte; sonatas; fastasia, for piano and orchestra; violin sonata with piano; cello sonata with piano; improvisations for left hand; and a grand choral work, Hadumath.

Lebert (lā'-bĕrt), Siegmund. 1822-1884.

German music-teacher, whose real name was Levy; born at Ludwigsburg in Würtemberg. He received musical instruction from Tomaschek and D. Weber, at Prague. Having become established in Munich as pianist and teacher he, with Stark, Faiszt and others, founded the Stuttgart Conservatory in 1856. In 1873 he received the honorary degree of Doctor of Philosophy from the University of Tübingen. He published, with Stark, Grosse Klavierschule, which was translated into Italian, English, French and Russian; an edition of Clementi's Gradus ad Parnassum; and an instructive edition of piano classics. He died at Stuttgart.

Leborne (lŭ-bôrn), Aimé Ambroise Simon. 1797-1866.

Dramatic composer and famous teacher; born in Brussels. He entered the Paris Conservatory, where he studied under Dourlen and Cherubini. In 1818 he won the second prize for composition, and two years later the Grand Prize of Rome. From 1816 to 1836 he was an instructor at the Conservatory, when he succeeded Reicha as professor of composition. He became librarian of the Opéra in 1834 and later of the chapel of Napoleon III. A treatise on har-

mony has never been published, but he produced a number of operas with success. Among them are Les deux Figaros; Le camp du drap d'or; and Cinq ans d'entr'acte. He republished Catel's celebrated Traité de l'harmonie.

*** Le Borne, Fernand. 1862-**

Probably of Belgian origin, but received his musical education at the Paris Conservatory under Massenet, Saint-Saëns and César Franck. In Paris he has been critic for Le Monde artiste. His works for orchestra include Scènes de Ballet; Suite intime; Symphonie dramatique; a symphonie-concerto for piano, violin and orchestra; and others. His chamber-music includes a string quartet; a trio; and a violin sonata. For the church he has written a mass in A and some motets. His piano-pieces and songs, among them L'Amour de Myrto, and L'Amour trahi, have become very popular. His dramatic works include Daphnis et Chloé; Hedda; Mudarra; incidental music for G. Mitchell's L'Absent; and Les Girondins. A three-act opera, Le Maître, has not been performed. Le Borne obtained the Chartier prize of the Institut, in 1901, for his chamber-music.

Lebrun (lĕ-broon'), Francesca. 1756-1791.

The daughter of Danzi and wife of Ludwig August Lebrun. Was born at Mannheim, and possessed a remarkable voice, absolutely pure and ranging as high as F^3. Through careful study and work she became one of Germany's best singers. She was only sixteen at her first public appearance. The next year she was given an engagement at the Mannheim Opera. She accompanied her husband on his concert tours, and was everywhere well received. She sang two or three seasons in London, in 1785 in Munich, then going again to Italy. At the opening of a season's engagement in Berlin, in 1790, her husband died, and, overcome with grief, she died the following May. Mme. Lebrun was also a good pianist and published some sonatas with violin accompaniment, and some trios for piano, violin and violoncello.

Lebrun, Ludwig August. 1746-1790.

Famous virtuoso on the oboe; born in Mannheim. He became, in 1767, a member of the Electoral Orchestra in Munich, but obtained generous leaves of absence for concert tours, playing in Germany, Italy, France and England. He was especially well received in London and Paris. Among his compositions are seven concertos for oboe with orchestra; twelve trios for oboe, violin and violoncello; and duos for flute. He died in Berlin.

Lechner (lĕkh'-nĕr), Leonhard. 1550-1604.

Born in the Etschthal, in the Austrian Tyrol, near Glarus, Switzerland. He was a chorister in the Bavarian Court Chapel at Munich under the famous Orlandus Lassus. He was town-musician at Nuremberg from 1578 to 1584, later chapelmaster to the Duke of Würtemberg. His first works were many motets and German songs in the madrigal style. In 1579 he assisted Lassus in arranging and publishing, in a revised and enlarged edition, his two books of motets of 1568. In 1581 Lechner published a book of five previously unpublished masses by Lassus, and two years later a collection from composers connected at one time or another with the Bavarian Chapel. He also composed much church-music; masses; canticles; and psalms; also several collections of songs for three to five voices. His last work was the composition of a wedding motet, Laudate Dominum, for fifteen voices, for the marriage of the Elector Johann Georg I. of Saxony.

Leclair (lā-klăr), Jean Marie. 1697-1764.

Eminent violinist; born in Paris. His first appearance was as a dancer at the Rouen Theatre, and in 1722 he went to Turin as a ballet-master. Here Somis heard him, and persuaded him to give more time to violin, and gave him instructions for two years. After much practise he went to Paris in 1728, but failed in getting much success, probably owing to the jealousy of French violinists. While here he studied composition under Chéron. He became a member of the Royal band in 1734, but gave up his post on account of a dispute with Guignon, and the next year also resigned from the Opéra. He then devoted himself to teaching, composing and the publication of his works. When quite an old man he journeyed to Holland at the invitation of the Princess of

Orange, for the purpose of hearing and meeting Locatelli, for whom he had formed a great admiration. Returning, he visited the Court of Don Philip of Spain at Chambéry, 1743-1744. In 1748 the Duc de Gramont appointed him first violin in his private orchestra at Puteaux, and here he wrote various ballets and divertissements. Soon after his return to Paris he was assassinated at night, near his own door, and neither the reason nor the murderer have ever been discovered. His works are mostly sonatas. His opera, Scylla et Glaucus, was performed in 1746.

Lecocq (lŭ-kôk), Alexandre Charles. 1832-

French composer, whose popularity lies in light operetta. Born in Paris, he entered the Conservatory in 1849, the next year winning the prize for harmony and counterpoint. While belonging to Halévy's class he took the second prize for fugue, also winning much praise for his organ work. Leaving the Conservatory in 1854, he turned his attention to writing for the stage, though with little success until his Fleur de Thé, in three acts, appeared in 1868. Following this appeared in rapid succession L'Amour et son carquois; Gandolfo; Le Rajah de Mysore; Le beau Dunais; Le Barbier de Trouville; La Fille de Mme. Angot, which ran for five hundred nights; Giroflé-Girofla; La jolie Persane; L'oiseau bleu; and many others. Besides all this work he has produced many songs and catches. He seemed to realize that the people like melodies that are light, gay and sparkling, and he possessed the ability to respond.

Le Couppey (lŭ koop'-pe), Félix. 1811-1887.

Pianist; born in Paris. He was a pupil of Dourlen at the Conservatory. When seventeen years of age he became assistant teacher of harmony, in 1837 becoming a regular teacher. In 1843 he succeeded Dourlen himself as professor of harmony. Five years later he succeeded Henri Herz as piano teacher. While holding this position he wrote many studies and exercises for the piano, some of which are still in use. He also published, in 1865, De l'enseignement du piano, conseils aux jeunes professeurs. He died in Paris.

Lee, George Alexander. 1802-1851.

Musical composer; born in London. He was greatly inclined to music as a boy, and was given some instruction. In 1822 he was engaged as tenor at the Dublin Theatre, where he remained for a year. In 1826 he appeared at the Haymarket Theatre, London, the next year becoming its conductor. About this time he started a music shop in the Quadrant, Regent Street. With Melrose, the tenor, and John Kemble Chapman, he took the Tottenham Street Theatre to produce English opera, but this arrangement only held for a year. In 1830 he leased, with Captain Polhill, Drury Lane Theatre, but withdrew at the end of the season. The next year he directed the Lenten Oratorios at Drury Lane and Covent Garden; in 1832 was appointed composer and musical director to the Strand Theatre, and 1845 obtained a like position at the Olympic. His compositions were mostly for dramas: The Sublime and the Beautiful; The Nymph of the Grotto; The Legion of Honour; Love in a Cottage; Auld Robin Gray; and others. Among his songs are Away, away to the mountain's brow; Come where the aspens quiver; and The Macgregor's gathering.

Lee, Louis. 1819-

Virtuoso on the violoncello and the piano. He was born in Hamburg, and is a brother of Sebastian Lee and a pupil of J. N. Prell. He first appeared in public when only twelve, touring through Germany and Denmark. He lived in Paris for several years, then eturned to Hamburg, where he taught in the Conservatory. He established chamber quartet concerts, and for many years was principal cellist of the Philharmonic Society. Among his works are Music to Schiller's Jungfrau von Orleans, also to William Tell; symphonies; sonatas; duos for piano and violoncello; quartet and trio for piano and strings; and piano-pieces.

Lee, Sebastian. 1805-1887.

Violoncellist. Brother of Louis Lee; born in Hamburg. He studied under J. N. Prell, and toured Germany from 1830 to 1836. He also played at the Theatre Italien in Paris, with Gusikow, and in London. From 1837 to 1868 he was solo cellist at the Grand Opéra, Paris, after which he

returned to live in Hamburg. His works include variations, divertissements, fantasias for cello and orchestra; variations for cello and string quartet; duos and method for cellos.

Lefébure-Wély (lŭ-fā-bür vā-lē), Louis James Alfred 1817-1869.

Organist and composer; born in Paris, whose father before him had been an organist and composer. Being very precocious, he knew his notes before his alphabet. When only eight years old he accompanied his father at the organ in playing short pieces. At his father's death he was only fifteen years old, but was appointed to succeed him at St. Roch, upon the recommendation of Queen Marie Amélie. In 1832 he entered the Conservatory, two years later taking the second prizes for piano and organ, and the following year taking the first prizes for both. In the Conservatory he studied counterpoint under Halévy and composition under Berton, while he studied privately under Adolphe Adam and with Sejan, the organist. The last-named taught him the art of improvising and the management of the stops. After his marriage he began teaching to support his family, and composed a number of piano-pieces, some of which became very popular. An indefatigable worker, he composed all kinds of music—chamber-music; symphonies for full orchestra; masses; a comic opera in three acts. His best works are his organ pieces, his Cantiques and his Offertoires. He was organist of the Madeleine from 1847 to 1858, and from 1863 until his death organist at St. Sulpice. In 1850 he was decorated with the cross of the Legion of Honor. He died in Paris. It is as organist that he will be remembered. His improvisations were wonderful, and his work was full of charm and piquancy.

*** Lefebvre (lŭ-fĕv'-r), Charles Édouard. 1843-**

Born in Paris. He first studied law, but entered the Conservatory in 1870, gaining the Grand Prize of Rome for his cantata, Le Jugement de Dieu. He studied under Ambroise Thomas. His compositions include music of many kinds; some motets and music for the 23d Psalm, Judith, a concert-opera, performed at the Pasdeloup concerts in 1879. This work became very popular, and was played in the principal towns of France, Belgium and Germany. His Ouverture Dramatique was played at the Colonne concerts; Dalila, and a symphony in D are important and orchestral works. His operas are Lucrèce; Le Trésor; Zaïre; Djelma; and Singoalla. Besides this long list he has written Eloa, a poème lyrique; Melka, a legend, given at the Lamoureux concerts; Sainte Cécile, for solos, chorus and orchestra; La Masse du Fantôme, for voice and orchestra; a serenade, an overture, sonatas, trios, quartets, suites, etc., for various instruments; a suite for wind-instruments, etc. He received the Chartier prize in 1884 for his concerted compositions, and in 1895 succeeded Benjamin Godard as professor of the instrument ensemble class in the Conservatory.

Lefèvre (lŭ-fĕv'-r), Jean Xavier. 1763-1829.

Born at Lausanne, Switzerland. He was a virtuoso on the clarinet and studied in Paris under Michel Yost. He joined the band of the guards, and in 1787 began to play in concerts. He was a member of the Opéra Orchestra from 1791 to 1817 and a professor on the clarinet at the Conservatory from 1795 to 1825. In 1807 he became a member of the Imperial Chapel, and, after the restoration, of the Royal Chapel. He improved his instrument by the addition of a sixth key and wrote the official clarinet Méthode of the Conservatory. He composed concertos, concertantes, duets, sonatas, etc., for the clarinet. He died in Paris.

Legrenzi (lā-grĕn'tsē), Giovanni. 1625-1690.

Italian composer and conductor; born at Clusone, near Bergamo. Here he studied music under Pallavicino and was given an appointment as organist of the Church of St. Maria Maggiore. His next position was that of chapelmaster of the Church of the Spirito Santo at Ferrara. His first opera, Achille in Sciro, was produced in 1663. The next year he went to Venice, and became director of the Conservatory de'Mendicanti, and, in 1685, chapelmaster at St. Mark's, the orchestra of which he enlarged and improved. He was one of the first to write trios for two violins and violoncello. His operas, about seventeen in number, show a freer use of melody

and a more coherent instrumentation than had been used heretofore. He also composed instrumental works and sacred music. Among his pupils were Lotti and Gasparini. Some of Legrenzi's work has been made famous through its being used by Bach and Handel.

Lehmann (lā-män), Elizabetta Nina Mary Frederika (called Liza). 1862-

Gifted singer and composer; born in London. Her father, Rudolf, was a distinguished artist, and her mother was the daughter of Robert Chambers, of Edinburgh, well-known for his Encyclopædia and writings. She received her first lessons in singing from her mother, who was well known in the musical world as a song composer. These songs, also arrangements of old classical songs, were published over the initials A. L. Liza continued her instruction in singing under Randegger, composition afterwards under Raunkilde at Rome, Fraudenberg at Wiesbaden, and the Scottish composer, MacCunn. Her voice is a light soprano, not large, but with the extensive compass from low A to B in alt. It carries well and the tones are perfect. Her debut was made in 1885 at the Monday Popular concerts. She was well received, and remained a favorite throughout the nine years she sang in public. Much of her fame lies in her varied repertory in four languages and her revival of many fine old songs, especially by the early English composers She also sang at the Crystal Palace, Philharmonic, Novello's Oratorio concerts, Norwich Festivals, and all the chief concerts in the kingdom, besides appearing frequently in Germany. She received much encouragement from Frau Clara Schumann and Dr. Joachim. However, in spite of her successful career, she was always so very nervous when appearing in public that at her marriage, in 1894, to M. Herbert Bedford, she retired from the stage. She then devoted herself to composition, and at the beginning of her married life she published several song-cycles and quartets, such as In a Persian Garden; The Daisy Chain, for four voices; and the In Memoriam cycle, for barytone solo. In the first named cycle, the words are taken from Fitzgerald's translation of Omar Khayyám's Rubáiyat. Strange to say, this work, which has been so enthu-

siastically received in Europe and America, was at first refused by all London publishers. It was introduced at a private concert, the performers being Ben Davies, Albani, Hilda Wilson and David Bispham. It was later produced at the Monday Popular concerts and elsewhere. Madame Lehmann has written many songs, and in all of them the convenience of the singer is duly consulted. She made the song-cycle popular in England, and was the first woman commissioned to undertake the composition of a musical comedy. This was Sergeant Brue, the book of which was by Owen Hall. Her compositions also include incidental music for plays, ballads for voice and orchestra, piano-pieces, suite for violin and piano.

Lehmann, George. 1865-

Violinist; born in New York. He studied in the Leipsic Conservatory from 1880 to 1883 under Schradieck and Hermann for violin, Lammers for harmony and Jadassohn for composition and fugue. He went to Berlin, also, where he studied with Joachim for a season. During the next ten years he made concert tours, both as soloist and with his associates in his "Lehmann Quartet." From 1886 to 1889 he conducted the Symphony Orchestra of Cleveland, Ohio. He spent the years from 1889 until 1892 in Europe, and in the following season gave twenty quartet concerts at Denver, Colorado. Since then he has lived in New York, as soloist, teacher, editorial writer and critic on the Musical America. He published a valuable work for students and teachers, entitled, True Principles of the Art of Violin-Playing.

Lehmann, Lilli. 1848-

German operatic singer; born at Würzburg. She was taught singing by her mother, who was formerly a harpist and prima donna at Cassel under Spohr, and the original heroine of several operas written by him. Her debut was made in 1866 at Prague as the first boy in Zauberflöte, after which she filled engagements in Dantzic, 1868, and at Leipsic, 1870. In 1870 she also sang in Berlin as Vielka, and was so successful that she remained there until 1885. She now, 1870, began to sing in Wagner's operas, playing Woglinde and Helmwige, and sang the Bird music in

Wagner's trilogy at Bayreuth. In 1876 she was appointed Imperial chamber-singer. In 1880 she made a successful appearance at Her Majesty's, London, as Violetta, and again as Philine, in Mignon, and sang there for two seasons. In 1884 she appeared at Covent Garden as Isolde, and was enthusiastically received. On her way to America in 1885 she gave a concert in England with Franz Rummel at the Steinway Hall. The next five years were spent in America, singing German Opera, and here her great powers were immediately recognized. During this time she returnd to Her Majesty's, London, in 1887, to sing as Fidelio. About this time she married Paul Kalisch, of Berlin, a tenor singer of some distinction. In 1892 her health broke down and she returned to Germany. It was feared she would never sing again. During her few years of retirement, at Berlin, she devoted her time to teaching singing. In 1896 she reappeared, and was engaged to sing at Bayreuth, where she astonished the world by her magnificent performance. In 1899 she sang again at Covent Garden as Fidelio, Sieglinde, Norma, Isolde, Ortrud and Donna Anna. She sang in Paris at the Lamoureux concerts and at the Nouveau Theatre as Donna Anna in 1903, and has also revisited the United States. Her voice was of superb quality and volume and gained for her the reputation of being one of the greatest Wagnerian singers of her day. She was unsurpassed in the roles of Brünnhilde and Isolde. It was, indeed, because of her ability to sing music of the Italian School that she was so highly successful in the Wagner roles.

Leibrock (lĭp-rôk), Joseph Adolf. 1808-1886.

Leibrock was the author of a history of the Court Chapel at Brunswick, where he had been cellist and harpist. This first appeared in the Braunschweig Magazine, 1865-1866. He was also author of a Musikalische Akkordenlehre, in which he tried to establish the relation of chords in the tonal system of harmony. He composed the music to Schiller's Räuber, and to several melodramas; wrote a number of overtures, string quartets, and songs and piano-pieces. At first Leibrock was interested in the study of philosophy, and not until after he had taken the degree of Doctor of Philosophy did he turn his entire attention to music. With Godike he studied the violoncello, the violin with Maucourt and theory under Zinkeisen. He was born at Brunswick and died in Berlin.

Leitert (lī-tĕrt), Johann Georg. 1852-1901.

Pianist of merit; born in Dresden in 1852. After piano study with Reichel and harmony with Rischbieter, Leitert made his debut in concert in Dresden in 1865. He met with such success for a lad of thirteen years that he was invited to play at the famous Gewandhaus concerts in Leipsic. He then gave brilliant performances in Berlin, Vienna, Prague and London. Leitert met Liszt in Weimar and later spent two winters with this master in Rome, where he won much applause in several concerts. He played again on tours through Germany, Austria and Russia, and in 1879 was appointed a teacher in the Music School in Vienna, which position he held until 1881. Leitert has published a number of characteristic piano compositions of modern style: Chants du crépuscule; Herbstblätter; Aus schönern Stunden; Lose Blätter; valse; caprice; and others.

Le Jeune (lŭ-zhŭn), Claude. 1540-1606.

Born at Valenciennes; he is generally considered a Frenchman, though his birthplace did not belong to France until 1677. Most of his life was spent in Paris, where he held the post of chamber musician to both Henri III. and Henri IV. There is a story of how, during the siege of Paris, in the wars of the League, he attempted flight burdened with his unpublished manuscript. He was captured by Catholic soldiers and his precious papers would have been burned, had not Mauduit, a Catholic musician, rescued him and aided his escape. The work by which he is best remembered is music to the Psalms, printed in Paris in 1607, later editions of which have been almost universally used in Calvinistic churches. Among his other compositions may be named Livre de Melanges; Le Printemps; Octonaires de la Vanité et Inconstance du Monde. He was highly esteemed by French musicians of his time. Neither the

Le Jeune

date of his birth nor death is positively known. He is first known as a composer in 1564. Many of his works were printed posthumously.

Lekeu (lŭ-kŭ), Guillaume. 1870-1894.

Born at Heusy, in the province of Liège; a composer whose death, when hardly more than a youth, cut short a career full of promise. When very young he began to study music in his native town and when twelve years old he entered the Lyceum at Poitiers. At sixteen he began his study under César Franck and Vincent d'Indy, in Paris. His compositions were greatly influenced by Franck, showing the free form, harmonic tone-painting and the refined delicacy of coloring which is typical of the new French School. In 1891 his cantata, Andromède, took the second Prize of Rome in the Belgian national competition. His native town became so enthusiastic over his success that he was asked to lead a performance of the work. During the remaining three years of his life he devoted himself to composition and prose writings. So much of his work in both lines is so sad, so weighted with suffering and lamentation as though he must almost feel the approach of his death. He composed for voice and also for various instruments, much being left incomplete at his death. A sonata in G for piano and violin is dedicated to Ysaye. Some of his works are two Études Symphoniques, one entitled Chant Triomphale and the other divided into two parts, Faust and Hamlet; a Poëme for violin and orchestra; an adagio for violin, cello and strings; an Epithalme for quintet of strings, three trombones and organ. His greatest vocal work is the Chant Lyrique, for chorus and orchestra.

Lemare (lē-mār), Edwin Henry. 1865-

Brilliant organist. Lemare was born at Ventnor, Isle of Wight. He was a pupil at the Royal Academy of Music and later was elected to a fellowship of the Academy. He was early considered a musician of much promise and when nineteen was made a fellow of the College of Organists. Beside holding successively many important church organist appointments in or near London he has given a number of artistic recitals, and has composed organ-music and edited a

Lemoine

series of works for his instrument. He came to America in 1902 to fill the post of organist and music-director at Carnegie Hall, Pittsburg. In 1906 he returned to England.

Lemmens (lĕm'-mĕns), Nicholas Jacques. 1823-1906.

Celebrated organist; born at Zoerle-Parwys, Belgium, where his father held the positions of provost and organist. He began his musical studies at eleven years of age under Van der Broeck, organist at Dieste. When sixteen years old he entered the Brussels Conservatory but was obliged to leave soon after on account of his father's illness; he returned again in 1841. During this absence he succeeded his former master as organist at Dieste. He studied under Fétis, at the Conservatory, and in 1844 took the second prize for composition and the next year the first, also the first for organ-playing. A government pension then enabled him to go to Breslau where he studied under Adolf Hesse for a year. In 1849 he became a professor of organ at the Brussels Conservatory and he instilled into it new life and spirit, gaining a reputation throughout the country. After his marriage, in 1857, he spent much time in England, his wife being a leading English soprano. However, in 1879, he opened a college for training Catholic organists and choirmasters, at Malines, which became popular. It was substantially aided by the Belgian clergy. M. Lemmens was an accomplished pianist but his forte was organ-playing. His great work is his École d'orgue, which has been adopted by the conservatories at Paris, Brussels, Madrid and elsewhere. He composed sonatas, offertories, etc., for the organ. He spent twenty years on a method for accompanying Gregorian chants but it was not published until after his death. He died in Brussels. Madame Lemmens, née Sherrington, was born at Preston, 1834. Her mother was a musician. In 1852 she entered the Brussels Conservatory and took first prizes in singing and declamation. For many years she sang in public, both secular and sacred music.

Lemoine (lŭm-wăn), Henri. 1786-1854.

Born in Paris, where he also died. He studied music at the Conservatory

from 1798 to 1809 and as late as 1821 studied harmony of Reicha. He became well known as a successful piano teacher, but in 1817, at his father's death, took over his publishing business and brought it up to a high standard. His educational compositions are still in use, some of which are a Petite méthode élémentaire for piano; a Traité d'harmonie pratique; a Solfège des Solfèges, in ten small volumes; and Tablettes du Pianiste. Antoine Marcel Lemoine, his father, was born at Paris in 1763 and died there, 1817. He was a performer on the guitar and viola and founded, in 1793, the well-known Paris firm of music-publishers of that name. Achille Philibert Lemoine, Henri's son, was born at Paris, 1813, and died at Sèvres, 1895. He was a partner with his father and from 1852, sole director of the firm. In 1858 he added to it a department for engraving and music-printing which materially assisted the business. In 1885, with his sons Henri and Léon, he established a branch house at Brussels and, since his death, they have conducted it.

Lemoyne (lŭm-wăn), Jean Baptiste. 1751-1796.

Real name Jean Babtiste Moyne. He was born at Eymet, Périgord, France, in 1751. He began his career as a conductor of small provincial theatres. After study in Berlin under Grun and Kirnberger, he composed a storm chorus for an old opera while in Berlin that won him recognition, and he became chapelmaster to Frederick the Great. In 1775 he produced an opera in Warsaw, then toured France and Italy and finally returned to Paris in 1788. His compositions, especially his operas were successful.

Lenaerts (lŭ-nărts), Constant. 1852-

Born in Antwerp; a pupil and follower of Benoit in the national movement. At about the age of nineteen he became the leader of the Flemish National Theatre in Antwerp and in the same year produced the excellent cantata, The Triumph of Light. He is now teaching there in the conservatory.

Lenepveu (lŭ-nŭp-vu), Charles Ferdinand. 1840-

A French composer; born at Rouen. Destined for the law, his inclination was for music. A cantata he composed for the centenary of the Société d'Agriculture et de Commerce of Caen was so successful that he resolved to devote himself entirely to music. He entered the Paris Conservatory and studied under Ambroise Thomas, Savard and Chauvet. In 1865 his cantata, Renaud dans les jardins d'Armide, won the Grand Prize of Rome, and in 1867 his score of Le Florentin, writen on a poem by St. Georges, took the prize at Rome in a competition offered by the Minister of Fine Arts. At this point, however, Lenepveu rather rested on his laurels and allowed Massenet, Dubois, Guiraud, Bizet and others, who were working hard at symphonic music, to get ahead of him. Upon his return from Rome he resumed his contrapuntal studies with the celebrated Chauvet but produced nothing while awaiting the production of Le Florentin. When this was at last given in 1874 it was unfortunately so unsuccessful that he has since been unable to get any work represented in France. In 1880 he became a professor of harmony at the Conservatory. A grand opera, Valléda, was accepted and produced, in 1882, at Covent Garden, London, with Mme. Patti in the principal part. Following this his next work of importance is a sacred drama, Jeanne d'Arc, which was performed in the Cathedral at Rouen, in 1886. A Hymne Funèbre et Triomphale was performed there in 1889, an Ode à Jeanne d'Arc, in 1892, and a requiem in 1893. Since 1894 he has been professor of composition in the Conservatory and in 1896 was elected a member of the Institute. In 1887 he was decorated with the Legion of Honor. A great fault with his music is the amount of noise it contains and it also lacks originality. Among his other compositions are smaller church numbers, melodies, scènes, lyriques and small works for solos, choruses and orchestra, of which the best is Méditation.

Leo (lā'-ō), Leonardo. 1694-1744.

An Italian composer; born at S. Vito degli Sclavi, now called S. Vito dei Normanni, near Brindisi. His musical talent was discovered by the Dominicans, who taught him for a while, then persuaded his mother to allow him to continue at Naples. He entered the Conservatory della Pietà

dei Turchini at the age of nine, remaining there until 1715. Here he studied under Provenzale and Nicola Fago il Tarentino. Although influenced by Pitoni and Scarlatti he could hardly have studied with them as he was too poor to go to Rome to be under the former and when Scarlatti taught in Naples it was at Poveri di Gesù Cristo. His first composition was a sacred drama on the subject of Santa Chiara, entitled L'Infedeltà abbattuta. This was performed by the students of the Conservatory during the carnival of 1712. His first secular opera was Pisistrato, in 1714, and was very successful. The next year he was made second master at the Conservatory and organist of the cathedral, following which he became Court organist. He also became chapelmaster at the Church of S. Maria della Solitaria, which belonged to a convent of Spanish nuns. In 1718 he produced Sofonisba, which is supposed by many to have been his first opera, probably because it established his reputation as a writer for the stage. His next work of note was the composition of recitatives and comic scenes for Gasparini's Bajazette, a comic opera, and this started Leo upon his brilliant career as a composer of comic opera. Upon the death of Scarlatti, he became first organist of the Royal Chapel, and his fame began to become widespread. In 1732 he succeeded Vinci as Provice-maestro of the Royal Chapel. The same year he produced his two celebrated oratorios, La Morte di Abele and Santa Elena al Calvario. Demofoonte appeared in 1735 and was probably the most successful of all his operas. His operas were produced in many Italian cities and he often went to superintend their performance, being absent from Naples for months at a time. In 1741 he succeeded Nicola Fago as first master at the Pietà dei Turchini and thereafter seems to have remained in Naples until his death. He died while seated at his harpsichord, from a stroke of apoplexy. The bulk of Leo's work has never been published. Of his sacred compositions, which include oratorios, masses, motets, hymns, magnificats, etc., the best known is a miserere for eight-part choir. His fame rests chiefly on his sacred music and his comic operas. He was an indefatigable worker, composing at night when other duties claimed him through the day. In person he was handsome and dignified. His figure was of middle height and his manners were pleasing. He was well loved by his pupils, among whom were many distinguished musicians.

Léonard (lā-ō-năr), Hubert. 1819-1890.

Distinguished violinist and teacher; born at Bellaire, near Liège. When about nine years old he received his first instruction from a violinist named Rouma. The wife of a Brussels merchant took an interest in his playing and gave him funds with which to enter the Paris Conservatory. He was seventeen at the time, thus being older than most musicians at entering. Here he studied under Habeneck. In 1844 he made a brilliant tour through Germany, being the first to play Mendelssohn's Violin Concerto in Berlin, under the immediate direction of the composer. Upon Mendelssohn's advice he seriously took up composition. Léonard played in Dresden, Berlin and other capitals in 1846 and the next year traveled in Sweden. This same year he was appointed successor to De Bériot as first professor of violin at the Brussels Conservatory, which position he held until 1867, when he resigned on account of ill health and went to live in Paris. He died in Paris. His greatest fame was earned as a teacher. He had many pupils, possibly the most celebrated of whom is Martin Marsick. Among his compositions are a number of violin concertos, studies for the violin, eleven fantasias, two elegies, many operatic fantasias and salon pieces, many of which he wrote in conjunction with the pianist, Joseph Grégoire, duets for violin and cello written with Servais, etc.

Leoncavallo (lā-ôn-kä-väl'-lō), Ruggiero. 1858-

His early life, as told so interestingly by himself in the North American Review for November, 1902, is as follows: "I was born in Naples in March, 1858, my parents being the late Cavaliere Vincenzo Leoncavallo, President of the High Court of Justice, and Virginie d'Aurion, daughter of a celebrated Neapolitan painter, many of whose works are now in the Royal Palace at Naples. I studied first at Naples, where I entered the

Conservatory as a day scholar at the age of eight, and received my diploma when sixteen; my professors of composition were Serrao and de Piamcesi; a cantata was the work I wrote on leaving the Conservatory. Afterwards, I went to Bologna to complete my literary studies at the University, under the direction of the great Italian poet, Corducci; and I received my diploma as doctor of letters at the age of twenty. I was not obliged to do any military service, as, at the time of conscription, my brother was in the army. So I began my peregrinations as a concert pianist in Egypt, where at that time I had an uncle, Leoncavallo Bey, who was director of the press at the Foreign Office. There I played at court, and Mahmoud Hamdy, the brother of the Viceroy Tewfik, appointed me as his private musician. I was driven out of Egypt by the war with the English, Mahmoud having sided with Arabi Pasha, who had promised officially to give me the appointment of head of the Egyptian military bands, with a liberal salary. Instead of this fine promise being fulfilled, I was fortunate in saving my life after Tel-el-Kebir, by means of a twenty-four hours' ride in Arab costume to Ismailia. There I resumed European dress; but being penniless, I was obliged to give a concert at Port Said in the house of M. Desavary, representative of M. De Lesseps. The proceeds of this concert amounted to five or six hundred francs, with which I was enabled to take an English boat, the 'Propitious.' I recalled this episode to Her Most Gracious Majesty, Queen Victoria, when I had the honor and happiness of seeing her, a few years ago, at Nice. Arrived at Marseilles, I immediately took a train (not de luxe nor, alas, express!), which brought me to Paris, where, in the depths of want, I was forced to begin my career as an accompanist in café concerts."

His talent, however, soon enabled him to leave the cafés and he obtained pupils in singing. He went to Milan with the libretto of Medici, the first section of a vast trilogy dealing with the Renaissance period in Italy. It was accepted by M. Ricordi, but the production was delayed and Leoncavallo was obliged to take up teaching again. Disliking the task, he desperately set to work on the words and music of Pagliacci, which was completed in five months, accepted by M. Sonzogno and produced in Milan in 1892. I Pagliacci is based upon an incident in Leoncavallo's own life: When a child he was under the care of a peasant, named Silvio, when a traveling circus troupe came to the city, led by one Canio, and his beautiful wife, Nedda. Silvio and the wife plot to elope, which the husband discovers, and he kills them both. The occurrence made a deep impression on the boy and he never forgot it. Probably his work of next importance is Roland of Berlin, the libretto of which was furnished him by the versatile Emperor of Germany. The Emperor, having heard I Medici which celebrated the glory of the great Florentine family of that name, considered its author worthy of doing a like service for the house of Hohenzollern. But in spite of its magnificent production, Der Roland made no permanent success. Leoncavallo's other operas include Chatterton, La Bohème and his later ones, La Tosca, Trilby and Zaza which is based on the well-known play by Berton and Simon and which has become very popular in Italy, Germany, France and Holland. He has produced a symphonic poem, Serafita, founded upon Balzac's novel, and a ballet, La Vita d'una Marionetta.

Leonhard (lā'-ōn-härt), Julius Emil. 1810-1883.

Pianist; born at Lauban, Prussian Silesia. His first musical instruction was from his father, following which he advanced by his own efforts, studying principally the works of Albrechtsberger, at the same time attending the University of Breslau. His first public appearance was in 1831 at Leipsic at the Gewandhaus concerts. In 1845 he produced some of his own compositions at these concerts. He was appointed professor of piano at the Munich Conservatory in 1852, and had a similar position in Dresden from 1859 to 1873. Among his works are the oratorio, John the Baptist; a symphony in E minor; an overture; a piano sonata which won a prize; two violin sonatas; three cantatas for chorus, solos, and orchestra.

Leoni (lā-ō'-nē), Leone. 1560-date of death unknown.

Church composer and chapelmaster at the Duomo of Vincenza about 1588.

The excellence of his productions lies in the variety and brilliance of tone-coloring and by the harmony and contrasts of double-choirs. He dedicated a collection of psalms to Palestrina in 1592. Leoni followed the example of Giovanni Gabrieli in the combining of voices and instruments, using the instruments obbligato. His most valued works are his motets for double-choir a 8, fifteen of which appear in the Promptuarium of Schadaeus, 1611, and four in the Florilegium of Bodenschatz, 1621. In Torchi's L'Arte Musicale in Italia, vol. II, there are two of Leoni's madrigals, one of which is a nightingale echo song, the two upper voices meant to represent one bird echoing the other in canon. Most of his works are motets and madrigals for one, two, three, four and even five voices.

Leroux (lŭ-roo), Xavier Henry Napoleon. 1863-

Born at Velletri, Italy. He entered the Paris Conservatory, where he won honorable mention for piano and a first prize for harmony in 1881, the next year a second prize for counterpoint, and in 1885 the Grand Prize of Rome for his cantata, Endymion. His dramatic productions include Evangeline, a lyric drama in four acts; Astarté, a four-act opera; La Reine Fiammetta, in four acts; and incidental music to others. Two operas which have recently been completed are Le Chemineau and Théodora, 1905. He has also written an overture, Harald; lyric scene, Vénus et Adonis; many songs, some church-music, as a mass with orchestra and motets. In 1896 he was appointed professor of harmony at the Paris Conservatory, which position he still holds.

Leschetizky (lĕ-shĕ-tĭt'-shkĭ), Theodor. 1830-

Remarkably successful teacher of piano and an excellent pianist. He was born in Austrian Poland, in 1830. From his father, who was an eminent teacher in Vienna, he received his first lessons in music, and then studied piano with Czerny, and composition with Sechter. As early as 1845 he began his work as a teacher and attracted much attention by his piano performances. Aside from his musical studies he was a student of philosophy at the University. For a number of years he made professional

tours, and in 1852 went to St. Petersburg, where he became first professor in the Conservatory, which was established by Anton Rubinstein. He also gave private lessons, acted as concert pianist, and as music conductor to Grand Duchess Helen during Rubinstein's absences. In 1864 Leschetizky made his debut in England at the Musical Union concerts, playing in the Schumann quintet, and solos of his own compositions. He left Russia in 1878, played again in London, in Holland and Germany. In 1880 he was married to his most brilliant pupil, Annette Essipoff. She is thought by some to have surpassed any other pianist of her time. Their married life lasted but twelve years, though each retained the esteem and admiration for the other as was shown when Leschetizky used his influence to secure for her his former position in St. Petersburg Conservatory; she has sent many a young musician to her former husband for instruction. In 1894 he was married to another pupil, Eugenie Donimierska. In Vienna, as in St. Petersburg, he has become best known as a teacher. He is a man of generous and noble impulses and as a teacher is most progressive. He makes a study of the needs and ability of each individual, and hence his great success. Paderewski was one of his pupils, and owes much to this master. Other well-known pianists who have studied with him are Sieveking; Mark Hambourg; Gabrilowitsch; Helen Hopekirk and Mme. Fannie Bloomfield-Zeisler. Leschetizky is the composer of a number of elegant and effective piano-pieces, and of an opera, Die Erste Falte.

Leslie, Henry David. 1822-1896.

An English composer and conductor; born in London, where he began his musical studies under Charles Lucas. He played the cello for several years at the Sacred Harmonic Society and elsewhere. In 1847 the Amateur Musical Society was formed and he was appointed honorary secretary, in 1855 becoming its conductor. The society dissolved in 1861. The famous Leslie Choir was established by a M. Joseph Heming in 1853, but Leslie became its conductor in 1855. In 1863 he was appointed conductor of the Herefordshire Philharmonic Society, and the next year became

principal of the National College of Music. The last named was given up in a few years, not receiving sufficient support. The Guild of Amateur Musicians was formed in 1874, and he became its director and conductor. He died at Llansaintfraid, near Oswestry. The first of his works to be published was a Te Deum and Jubilate in D, 1846. The next year appeared a symphony in F, followed later by a festival anthem, Let God Arise, for solo voices, chorus and orchestra; an overture, The Templar; the oratorios, Immanuel and Judith; an operetta, Romance or Bold Dick Turpin; the cantatas, Holyrood, and The Daughter of the Isles; and an opera, Ida. He also composed much instrumental chamber-music, anthems, songs, piano-pieces, many madrigals, and motets.

Lessel (lĕs'-sĕl), Franz. 1780-1838.

Born at Pulaya, on the Vistula, in Poland. His father was music-master for Prince Czartoryski. He first took up the study of medicine, going to Vienna for that purpose in 1797. His natural inclination, however, was for music and he became one of Haydn's pupils. Master and pupil were much attached to each other and Lessel remained with him until his death, devotedly caring for the great man. In 1810 he returned to Poland, where he succeeded his father in the Czartoryski family. But they were driven into exile after the Revolution of 1830. He held the position of principal of the Gymnasium at Petrikau until 1837, where he died the next year. He composed songs, chamber-music, symphonies, and church-music of rare quality. He dedicated three piano sonatas to Haydn.

Lesueur (lŭ-sŭr), Jean François. 1760-1837.

Self-taught musician and composer, who had much influence on the music of his time, but whose works are now entirely forgotten. He was a grand-nephew of the distinguished painter, Eustache Lesueur, and was born in the village of Drucat-Plessiel, near Abbeville, where as a boy, he was a chorister. At fourteen he entered the college at Amiens, remaining only two years. He was appointed music-master at the Cathedral of Séez, afterwards under-master at the Church of the Innocents in Paris. While there he received some little instruction in harmony from the Abbé Roze. In 1781 he became musicmaster at the Cathedral of Dijon, two years later holding a similar position at Mans, soon leaving to become choir-director at Tours. He returned to Paris in 1784, and two years later became choirmaster of Notre Dame. Here he introduced a full orchestra as an accompaniment to the church-music, which was a decided innovation, and the church was packed with people who came to hear his motets. He was severely criticized for this change and received many anonymous pamphlets, supposedly from conservative ecclesiastical quarters, to which he replied with two essays, giving an explanation of his motives. His position at Notre Dame continuing to be the source of troublesome quarrels he retired, in 1788, to the country-seat of M. Bochard de Champagny, where he devoted four years to composition.

He had been advised by Sacchini, one of the foremost musicians of the French School, to write for the stage, and upon the death of his benefactor, he returned to Paris. Shortly after appeared a series of three-act operas, La Caverne, Paul et Virginie, and Télémaque, all produced at the Theatre Feydeau. These successes procured for him a professorship at the École de la Garde Nationale, and upon the opening of the Conservatory, in 1795, he became an inspector of instruction. He co-operated with Méhul, Gossec, Catel, and Langlé, in drawing up the Principes élémentaires de musique and the Solfèges in the school. In 1802 a quarrel with the head of the Conservatory over the acceptance of two of his operas led to the loss of his position. Two years later, through the recommendation of Paisiello, he obtained the highest musical honor in France, that of chapelmaster to Napoleon. Now the rejected operas, Ossian, ou les Bardes, and La Morte d'Adam, were produced, and the success of the former was great, Napoleon presenting him with a gold snuff-box bearing the inscription, "L'Empereur des Français à l'auteur des Bardes" (The Emperor of the French to the author of Les Bardes). In 1813 he succeeded Grétry at the Institut de France, and the next year, after the Restoration,

he was made superintendent and composer to the Royal Chapel for Louis XVIII., which position he held until the Revolution of 1830. In 1818 he was appointed professor of composition at the Conservatory, where he taught until his death. He died in Paris at an advanced age and universally respected and admired. He was a brilliant teacher, twelve of his pupils winning the Prize of Rome. Among his pupils were Hector Berlioz, who carried on his marvelous harmonic skill; Gounod shows the influence of his grand simplicity, and Ambroise Thomas, who composed a cantata for the unveiling of Lesueur's statue at Abbeville. Aside from his operas, Lesueur's music was mostly sacred, being masses and motets, the oratorios, Déborah, Rachael, Ruth and Naomi; three Te Deums, and much besides. He composed the Emperor's Coronation March.

Leva (lā'vä), Enrico de. 1867-

Born in Naples, where he studied piano under Pannain and Rossomandi, also lessons in harmony, counterpoint and composition from Puzone and D'Arienzo, professors at the Royal Conservatory of Music. He began at fifteen to compose piano-pieces and songs, and early showed his natural talent and individuality. His compositions attracted the attention of the firm of Ricordi, who engaged him to compose five songs each year for them. In 1890, Queen Margherita having admired his work, commissioned him to write a vocal piece for an open-air festival at the Royal Palace of Capodimonte. He composed a serenata, called A Capomote, and directed its performance. His reputation was established and thereafter his songs were sung by the best talent of the day. He is well-known as a successful teacher of singing in its higher branches, and he advocates improved methods in teaching vocal music in the schools of his country. A few of his most successful songs are E spingole frangese, Triste aprile, Ammore piccerillo, and Lacrime amare. He has written many songs for popular local festivals, into which he has adroitly infused the spirit of the old Neapolitan folk-song. An important work is the setting to music of some verses from D'Annunzio's Gioconda, and he has composed piano and violin-music and orchestral suites.

La Camargo, an opera in four acts, was produced in Turin in 1898, and also in Naples.

Levasseur (lŭ-văs-sŭr), Nicholas Prosper. 1791-1871.

Celebrated bass singer; born at Bresles, Oise, the son of a laborer. When sixteen years of age he entered the Paris Conservatory. His first appearance was as Osman Pacha at the Academy in 1813, and two years later he made his debut at the King's Theatre, London, in Simon Mayr's Adelasia ed Alderano. He sang in London for two seasons with much success, returning to Paris, where he had a permanent engagement at the Academy. He reappeared in London, and also sang at Milan on the production of Meyerbeer's Margherita d'Anjou in 1820. He was appointed teacher of singing at the Conservatory in 1841, where he taught until 1869, when he retired. He was made a Chevalier of the Legion of Honor. He became blind a short time before his death, which occurred in Paris.

Leveridge, Richard. 1670-1758.

English singer and composer; born in London. He sang at the Drury Lane Theatre for two years, 1705-1707, the next year at the Queen's Theatre, where he remained until 1712, after which he held a position at Lincoln's Inn Fields until 1732. He sang at Covent Garden until 1851. There was an interval in his singing when he opened a coffee-house in Tavistock Street, Covent Garden. The next year he published a collection of his songs with music, in two small volumes. Other of his songs were published singly, the best known of which are All in the Downs, and The Roast Beef of Old England. He died in London at an advanced age, having been supported in his old age by an annual subscription from among his friends.

Levey, Richard Michael. 1811-1899.

His real name was O'Shaughnessy. Born in Dublin. He entered the Theatre Royal Orchestra in 1826, where he became leader in 1834. His Annals of the Theatre Royal gives sketches of the leading performances there between the years 1827 and 1847. The Royal burned in 1880, but previous to this time Levey had composed fifty overtures and arranged the

music for forty-four pantomimes. He was one of the founders, in 1850, of the Royal Irish Academy of Music. The others were John Stanford, Joseph Robinson, and Sir Francis Brady, K. C. From 1852 to 1855 he was leader of the Dublin Quartet Concert Society, and in 1859 he established the Classical Quartet Union, which he led until 1862. Six years later he was one of the promoters of the Monthly Popular concerts, the quartet being led by Joachim. Two pupils of whom he was very proud were Sir Robert Stewart and Sir Charles Villiers Stanford, and the former, in 1878, conducted a new comic opera, The Rose and the Ring, for Levey's benefit. Among Levey's published compositions are two volumes of old Irish airs.

Levey, William Charles. 1837-1894.

Pianist, born in Dublin and taught by his father, Richard Michael Levey. He continued his studies in Paris under Auber, Thalberg and Prudent. He was made a member of the Société des Auteurs et Compositeurs. In 1862 he went to London and was conductor successively of Covent Garden, Drury Lane, Haymarket, Adelphi, Princess, and other theatres. Among his compositions are two operettas, Fanchette and Punchinello; a musical burlesque, The Girls of the Period; music to a number of dramas and to several pantomimes; many songs, of which Esmeralda became very popular. He died in London.

Levi (lā'-vē), Hermann. 1839-1900.

Born at Giessen. He studied with Vincenz Lachner, at Mannheim, from 1852 to 1855 and then spent three years at the Leipsic Conservatory. He became a conductor at Saarbrücken in 1859, and two years later became chapelmaster of the German Opera at Rotterdam. From 1864 to 1872 he was Court chapelmaster at Carlsruhe, when he was appointed to the Court Theatre of Munich, which position he held until 1896. He had the honor of directing the first performance of Parsifal at Bayreuth, and he gained a high reputation as a Wagnerian conductor. He died at Munich.

Lewandowski (lā-vän-dôf'-shki), Louis. 1823-1894.

A teacher of singing, pianist, composer of orchestral, vocal and chamber-music, and co-founder of the Institution for Aged and Indigent Musicians. Lewandowski was born at Posen in 1823. He was a pupil of the Berlin Academy when twelve years old, and became soprano solo singer in the Hebrew Temple. In 1840 he was appointed musical director of the Synagogue at Berlin, and in 1866 was made Court music-director and choirmaster at the new Synagogue. He died in Berlin.

*** Lewis, Lew Rich. 1865-**

Musical educator and composer; born at Woodstock, Vermont. His father moved to South Boston, and he received his education in the Public Grammar schools, the English High School and the Latin School, and entered Tufts College in 1883. After being graduated from Tufts in 1887 he went to Harvard College for two years, taking first the A. B. degree, then the A. M. with highest honors in music. In Tufts he had been active in the reorganization of the Glee Club, and in Harvard had composed a piece for male chorus and orchestra, which was given by the Harvard Glee Club, and Pierian Sodality. From 1889 to 1892 Mr. Lewis was abroad, most of the time in Munich, where he studied at the School of Music, and was graduated with honorable mention in composition. On his return to America in 1892 he became instructor in French at Tufts College, where he was offered the chair of History and Theory of Music instituted in 1895. Professor Lewis has always taken great interest in the Glee Club of his college, and had composed several songs for it, among them being the songs, Charlie's Light, and the P. T. Barnum Song. Among his more serious works are The Consolation of Music, a cantata for solos, chorus and orchestra; a sonata for piano and violin; symphonic prelude to Browning's Blot in the 'Scutcheon; incidental music to Milton's Comus, and to Dekker's Fortunatus, and many smaller pieces. He has also edited The Tufts Song Book; The Zeta Psi Song Books; The Redeemer, Service Books and Sunday School Harmonies.

Leybach (lī'-bäkh), Ignace. 1817-1891.

Pianist; born at Gambsheim, Alsace. He received musical instruction in Strasburg under Hoerter and Wack-

enthaler, and in Paris under Pixis, Kalkbrenner, and Chopin. He held a position in 1844 as organist in Toulouse, and later went to Paris to live. His drawing-room pieces became very popular. He also published a harmony method, concert-pieces for the harmonium, a great organ method, containing two or three hundred pieces, and many songs and motets.

Liadoff (lē'-ä-dôf), Anatole. 1855-

Russian composer and teacher; born in St. Petersburg. Both his father and grandfather had been professional musicians, and his father gave him his first musical instruction. He entered the Conservatory, where his work was brilliant; at the same time he studied composition under Rimsky-Korsakov. He graduated in 1877 and the next year was made a professor in the Conservatory. He is now conducting special classes in harmony and composition there and holds a similar position in the Imperial Court Chapel. He was associated with Balakirev and Liapounov in making researches into the folk-songs of various districts for the Imperial Geographical Society. Since 1894 he, with Rimsky-Korsakov, his former teacher, and Glazounoff, has been leading the concerts of the Musical Society. His most numerous and brilliant compositions are for the piano and they show the influence of Chopin, containing, however, a distinctly Russian character. Among them are a popular series, entitled Birioulki, and a set of Arabesques. His principal orchestral works are a scherzo, a mazurka, and a choral finale for Schiller's Bride of Messina.

*** Liapounov (lē-ä'-poo-nôf), Sergius Mikhailovich. 1859-**

Russian composer; born at Yaroslav. He received his musical education in the classes of the Imperial Musical Society at Nijny Novgorod and at the Moscow Conservatory, which he left in 1883. He was appointed, in 1893, with Liadoff and Balakirev, by the Imperial Geographical Society, to make researches into the folk-songs of the various districts, and he had charge of Vologda, Viatka, and Kostroma. He was assistant director of the Court Chapel from 1894 until 1902. His compositions for orchestra include a ballade, solemn overture, symphony in B minor, and a polonaise. Among his numerous piano compositions are a concerto, preludes, waltzes, mazurkas, and studies which include twelve Études d'éxecution transcendante. His songs include thirty-five national songs with piano accompaniment.

Lichner (lĭkh'-nĕr), Heinrich. 1829-

Born at Harpersdorf, Silesia. He studied under Karow at Bunzlau, Dehn at Berlin, Mosewius and Adolf Hesse at Breslau. At Breslau he was cantor and organist of the Church of the Eleven Thousand Virgins and conductor of the Sängerbund. Among his compositions are overtures, symphonies, songs, choruses for male voices, and much piano-music.

Lichtenberg (lĭkh'-t'n-bĕrkh), Leopold. 1861-

Violin virtuoso; born in San Francisco, California. His first instructor was M. Beaujardin, and he played in concert at the age of eighteen. When twelve years old he was heard by Henri Wieniawski, then on a visit to this country, who invited him to be his pupil and aid on a tour through the States. Following this Lichtenberg spent six months under Lambert at Paris, then joined Wieniawski at Brussels, where he studied under him for three years. He won the first prize of honor at the national "concours" and often played before royalty. He substituted for Wieniawski on a tour through Belgium and was very successful. Returning to New York he played for a time in the Theodore Thomas Orchestra, but again went to Europe, where for three years he toured the principal cities. He then became a member of the Boston Symphony Orchestra, and later was made head of the violin faculty of the National Conservatory of New York, where he has since resided. Lichtenberg's playing places him among the best, his technique is perfect and his performance full of feeling.

Lie (lē), Nissen Erika. 1845-1903.

Erika Lie was born at Kansviger, near Christiania, Norway, in 1845. During her girlhood she met many distinguished musicians, and when her family moved to Christiania in 1860 she became a pupil of Kjerulf, and the year following went to Berlin for piano study with Kullak. She soon became a teacher in Kullak's

Academy and gave her first concert there. Later she studied with Tellefsen in Paris, and in 1870 was made a professor of piano at the Copenhagen Conservatory. She toured Europe, giving most successful concerts, and was especially applauded for her rendition of the works of Chopin. She was married in 1874 to Dr. Oscar Nissen of Christiania, in which city she died in 1903.

Liebig (lē-bĭkh), Karl. 1808-1872.

Born at Schwedt, Prussia. His first position was as clarinet-player in the Alexander Grenadier Regiment, Berlin. In 1843 he established symphony concerts and also an independent orchestra, the Berlin Symphoniekapelle, which was often employed for concerts given by the Berlin Vocal Societies. His success brought him the title of Royal music-director in 1860, but seven years later his orchestra deserted him and elected Professor Stern to succeed him. Liebig organized another orchestra, but its success was never great. He died in Berlin.

*** Liebling (lēp'-lĭng), Emil. 1851-**

Born in Pless, Germany, of Russian parentage, this talented musician came to America when quite young to become a leader in the art. He was one of four brothers, all of whom have become prominent in musical affairs. After arriving in this country, in 1867, Emil Liebling taught music in Kentucky and Chicago. Returning to Berlin he studied under Kullak and Ehrlich, and composition under Heinrich Dorn. In Vienna he studied under Dachs. He also taught in Kullak's Conservatory of Music from 1874 to 1876. Mr. Liebling's attainments along other lines are equally advanced. He is an accomplished linguist and as a writer he is a fluent and forcible contributor to American musical journals. He spent the summer of 1876 studying under Liszt at Weimar. Returning to Chicago the same year he impressed his audiences with his finished execution and a practically unlimited repertory. The concerts he gave in Berlin brought him enthusiastic praise from the severest of critics. He is as exceptional as a man, an artist, and a musician, possessing the most charming personality. He is a good common-sense business man, a famous composer, a pianist and teacher of

world-wide fame, a most entertaining and instructive lecturer. Among his compositions are a valse de concert, Florence; a gavotte modern, Albumblatt; Serenade, Spring Song, Menuetto, Scherzoso, Lolita and Concert Polonaise.

Liebling, Georg Lothar. 1865-

Court pianist and composer; born in Berlin. He studied piano under the Kullaks, Liszt, and Rubinstein, and composition under H. Urban, H. Dorn, and Tschaikowsky. He composed when only eight years of age, and at sixteen was appointed a professor at the Kullak Conservatory. From 1883 to 1895 he was touring through Europe, Asia and Africa. He was appointed Court pianist by the Duke of Coburg in 1890. His first appearance in London was in 1897, and the next year he played by command before the late Queen Victoria at Osborne. His compositions include a piano concerto, violin concerto, violin sonata, numerous piano works and songs, symphony for orchestra, overtures and suites for same, a concert mass and operas. His Lieblingswalzer has been sung by Nikita at a great many concerts.

Liliencron (lē'-lĭ-ĕn-krōn), Rochus, Freiherr von. 1820-

Famous author on musical subjects; born at Plön in Holstein. He attended college in his native town and at Lübeck. He studied both theology and law at Kiel and Berlin, graduating as Doctor of Theology and Philosophy. After graduation he devoted much time to Germanistic studies, including Old Norse languages and literature, writing on them for various periodicals. He was in the government service from 1848 to 1850 as secretary in the bureau of foreign affairs during the war with Denmark. In 1850 he became professor of Old Norse languages and literature at Kiel, and two years later of German language and literature at Jena. He was Privy Cabinet Councillor to the Duke of Meiningen from 1855 to 1868. In 1855 he published Lieden und Sprüche aus der letzten Zeit des Minnesangs, a work which contains twenty melodies with texts from the Jena Minnesänger codex, written about 1320. In 1869 he setled in Munich. Since 1876 he has lived principally at Schleswig as Prälat des

St. Johannisstiftes. In his later years he has been interested in church-music. He is also the president of the Royal Prussian Commission for the editing and publication of the Denkmäler Deutscher Tonkunst, twenty-two volumes of which have been printed. Among other works is his Deutsches Leben im Volkslied um 1530, the finest German folk-songs of the Sixteenth Century, with melodies.

Limnander (lēm'-nän-der), Armand Marie. 1814-1892.

Belgium composer of dramatic and church-music. He was born at Ghent. His early musical instruction was obtained at Saint-Acheul under Cornette, and at the Jesuits' College at Freiburg, Switzerland, under Père Louis Lambillotte. He founded an amateur vocal society in Malines, which was known as the Réunion Lyrique. About 1841 he studied composition under Fétis at Brussels. Six years later he went to live in Paris, and here he produced a number of operas. He died at his castle at Moignanville, Seine-et-Oise. His comic operas are splendid, among them are Les Monténégrins, Le Château de Barbe-Bleue, and Yvonne. He composed a grand opera, Le maître Chanteur; a lyric poem, Scènes Druidiques; a Te Deum, requiem, some string music and many songs.

Lincke (lĭnk'-ĕ), Joseph. 1783-1837.

Famous cellist and composer; born at Trachenberg, Silesia. His father was a capable violinist and instructed him on the instrument. He studied the violoncello under Oswald. His parents died when he was only a boy and he was obliged to support himself. He copied music until 1800, when he became a violinist in the Dominican convent at Breslau. Here he also enjoyed instruction under Hanisch for organ and harmony. He studied the cello under Lose, succeeding him as first cellist at the theatre. In 1808 he went to Vienna and became one of Prince Rasoumowsky's private quartet. Here he and Beethoven became firm friends. He played at Schuppanzigh's quartet concerts, and he in turn assisted at Lincke's farewell concert when only Beethoven music was performed, and at which the great composer was present. Lincke later became chamber virtuoso to Countess Erdödy at Pancovecz, and in 1818 was appointed first violoncellist at the Theatre an der Wien. In 1831 he played at the Vienna Court Opera. He died in Vienna. He has composed some variations and capriccios for the cello.

Lind (lĭnt), Jenny. 1820-1887.

In the words of Meyerbeer, "One of the finest pearls in the world's chaplet of song." She was born in Stockholm, where her father was a lawyer in very moderate circumstances. Herr Croelius, a singing-master and Court Secretary, gave her lessons and urged Count Pucke, director of the Court Theatre, to hear her sing. She was admitted to the Conservatory when only nine years old. Here she studied under Erasmus Berg, a skilled musician. She appeared in public after a few years' study and immediately became a favorite. When about fourteen a great trial came to her in the loss of her voice. She continued her studies, however, and in four or five years it returned as suddenly as it had left her. Though at first not as strong or as sweet as formerly, her voice gradually improved, and when she again sang in public she was received with enthusiasm. Her success encouraged her and she went to Paris to study under Signor Garcia, the father of the famous Malibran, and teacher of many excellent singers. She studied under him for about a year and then returned to Stockholm. She had become a member of the Royal Swedish Academy of Music in 1840 and was appointed Court-singer. She was welcomed back and soon regained her place as favorite.

During her residence in Paris she met Meyerbeer, who became very much interested in her and now wished her to come to Berlin. He had written for her the principal role in his Feldlager in Schlesien, which he afterwards remodeled as L'Étoile du Nord. In the early part of 1844 she spent some time in Dresden studying German, and in October she went to Berlin. Her first appearance was as Norma, in which part she electrified her audiences, her reputation soon spreading throughout Germany. She also appeared as Euryanthe, and in La Sonnambula, and as Alice in Roberto. She sang before the Queen of England, who was visiting His

Prussian Majesty at Bonn, and in a number of other German cities, finally appearing at the Gewandhaus, Leipsic, in 1845. The next year she sang in Vienna, where her popularity was remarkable. On the last evening of her engagement her carriage was escorted home by thousands, and she was obliged to appear thirty times at her window to acknowledge the applause of the crowd. She sang at Aix-la-Chapelle, Hanover and Hamburg in the summer and filled engagements at Darmstadt, Munich, Stuttgart and various cities in southern Germany.

About this time she made a trip to England for the cause of the Italian Opera, which was threatened with bankruptcy. She was received with the greatest enthusiasm by all classes of London society. The Queen admired her grace and modesty and would have showered distinctions on her in every way, but she would accept only a bracelet, which she always treasured. Her rendering of Alice, in Sonnambula, and Maria, in Donizetti's charming comic opera was so remarkable that the English could talk of nothing else. Among other parts she sang Lucia, Adina in L'Elisir, and La Figlia del Reggimento. Possibly her best part was Giulia in Spontini's Vestale. She also created the part of Amalia in Verdi's Imasnadieri, and sang that of Susanna in Figaro.

Her operatic career in London was as short as it was brilliant. She had a prejudice against the falseness of the stage and a longing for something higher in life than the applause of excited multitudes. She could not reconcile the glitter and publicity of the stage with her love of nature and simplicity. She resolved to leave the stage, and her last appearance took place in Roberto in 1849. Thereafter she sang on the more congenial platform of the concert-room. She gave many concerts during this last season in London, singing very successfully in Handel's oratorios. These, some of Mozart's great airs, her masterful execution of the Bird song in Haydn's Creation, the inspiration she put into the Sanctus of angels in Mendelssohn's Elijah, and her wild, queer northern tunes can be remembered by many of her admirers, who are living today.

In 1850 she undertook a tour of the

United States under the management of P. T. Barnum. She sang in nearly a hundred concerts, and wherever she went created unparalleled enthusiasm. The Americans appreciated her and welcomed her everywhere. Her tour lasted nearly two years. During the latter part of it she was accompanied by Mr. Otto Goldschmidt, a capable pianist of Hamburg, whom she married in Boston in February, 1852. It was a marriage of love and always remained a happy one. The result of the American tour financially was a fortune for the managers and twenty thousand pounds for the singer. Returning to Europe, Mme. Goldschmidt traveled through Holland and Germany, making her home in Dresden from 1852 to 1855. The next year her husband became leader of the Bach choir in London and she sang frequently in oratorios and concerts. Her actual last appearance was at a concert for charity at Malvern in 1883. At that time she accepted a position as teacher of singing at the Royal College of Music, which she held until 1886. She died the following year at Wynd's Point, Malvern, universally lamented.

Her life was beautiful and true, and she was admired and respected by all who knew her. Her charities were boundless, all of her American earnings being devoted to founding and endowing art scholarships and other charities in her native Sweden. She gave a whole hospital to Liverpool and the wing of another to London. During the winter of 1848-1849 she raised ten thousand five hundred pounds for charity. Her generosity and sympathy were never appealed to in vain where the cause was just. Her voice was a soprano of great compass and power, remarkable in its sweetness and perfect purity of tone. Her execution was almost unsurpassed. Her memory was wonderful. She could play and sing, without notes, Gluck's Armida, the oratorios of Handel and Haydn, melodies of Mendelssohn, Schubert and Schumann, and many others. Wherever she appeared, whether in the smallest cities or in Her Majesty's Theatre, she made the same effort, and put the same life and expression into her singing. She never concerned herself about criticisms, whether friendly or otherwise, but thought only of her art.

Lindblad (lĭnt'-blät), Adolf Fredrik. 1801-1878.

Swedish composer, born at Löfvigsborg, near Stockholm. As a youth he lived in Berlin, there studying music under Zelter. Returning to Stockholm he spent the remainder of his days there, devoting himself to composition and giving lessons in singing. His compositions are mostly songs, which are national in character, exquisite in melody, and rich in originality. Among them are The Song of the Dalecarlian Maiden; Lament; A Day in Spring, and Autumn Evening. Jenny Lind was one of his pupils and she made his songs so popular in Germany that he was given the title of "the Schubert of the North." He composed an opera, Frondärarne; vocal duets; trios; quartets; and among instrumental works are a symphony in C, a duo for piano and violin and a violin sonata.

Linden (lĭnt'-'n), Karl van der. 1839-

Composer; born at Dordrecht. He studied piano under J. Kwast, sr., and theory under F. Böhme. He lived in Paris, Belgium and Germany, where he spent his time in study. In 1860 he returned to Dordrecht and became successively conductor of Harmonic, from 1865 conductor of the Liedertafel, 1872 bandmaster of the National Guard, and in 1875 conductor of the grand concerts of the Netherland Musicians' Association. Linden ranks high as a leader, and his compositions are excellent. In 1875 he conducted the Musical Festival at Rotterdam, and in 1877 and 1880 at Dordrecht. He was a member of the jury at the great musical competitions of Ghent, 1873; Paris, 1877, and Brussels, 1880. His compositions include the cantatas, De Starrenhemel, and Kunstzin; seven overtures for grand orchestra; two operas; many songs; part-songs for male, female and mixed voices; sonatas and piano-pieces, and many works for wind band.

Lindley, Robert. 1776-1855.

Violoncellist; born at Rotherham, Yorkshire, England. His first instruction was from his father, in 1792 becoming a pupil of Cervetto, who took such an interest in him that he taught him gratuitously. His first position was at the Brighton Theatre, where he played before the Prince Regent. In 1794 he succeeded Sperati as first violoncellist at the Opera and at all the principal concerts, which position he held until he retired in 1851. Lindley and Dragonetti, the great double-bass-player, were friends for over fifty years. The Royal Academy of Music was established in 1822 and he became a professor. Lindley was probably the greatest cellist of his time, his techinque was remarkable and his tone was pure, rich and strong. He composed for his instrument, but nothing of importance. He died in London.

Lindner (lĭnt'-nĕr), Friedrich. 1540-1597.

Born at Liegnitz, in Silesia. He was a boy-chorister in the Electoral Chapel at Dresden. He was educated at the expense of the Elector, first at the famous school at Pforta and later in the University at Leipsic. He was in the service of Count George Frederic, at Anspach, for ten years. In 1574 he was appointed cantor at the Church of St. Ægidius at Nuremberg, where he died. Among his compositions are two volumes of Cantiones sacræ, and a volume of Masses. His music shows the kind used at the time in Lutheran Churches and schools of Nuremberg and elsewhere.

Lindpaintner (lĭnt'-pĭnt-nĕr), Peter Joseph von. 1791-1856.

Conductor and composer; born at Coblentz. His father was a tenor singer in the service of the Elector of Treves and removed with him to Augsburg when the French took possession of the electorate. It was there that young Lindpaintner studied violin, piano and counterpoint. The Elector became interested in him and provided him with the means to study under the famous composer, Winter, at Munich. Here he wrote his first opera, Demophoon; a mass, and a Te Deum, which were successfully produced in 1811. His kind patron died the next year and he was obliged to accept the position of music-director of the Isarthor Theatre. At the same time he continued his studies under the celebrated contrapuntist, Joseph Grätz. His compositions had been very successful, and in 1819 he was appointed chapelmaster for the Royal band at Stuttgart, which post he held until his death. He brought this orchestra up to such a standard of excellence that it ranked among the best

in Germany. Mendelssohn said he played upon it, with his baton, as if it had been a single instrument. He had many offers for professional engagements, but only accepted one. This was three years before his death, when he went to England to conduct the New Philharmonic concerts in London. He also conducted these concerts the next year. Previous to this time, in 1848, he had received a medal from Queen Victoria for the dedication of his oratorio, Abraham. He received many gifts from royalty, and he was a member of almost every musical institution of the Continent. He composed twenty-eight operas, three ballets, five melodramas and oratorios, several cantatas, six masses, a Stabat Mater, and more than fifty songs with piano accompaniment, besides symphonies, overtures, concertos, fantasias, trios and quartets for different instruments. He rescored Handel's Judas Maccabæus. His operas were mostly of the Romantic School, the best being The Vampyre, The Mountain King, and The Sicilian Vespers. Equally worthy of mention is his overture and incidental music to Goethe's Faust, and among his songs, Roland and The Standard-bearer created quite a furore at their appearance. He died at Nonnenhorn, on Lake Constance, while away for a summer's holiday.

Lindsay, Miss M.

Mrs. J. Worthington Bliss, popular English song-writer; born at Wimbledon. Her ballads, somewhat in the style of Claribel, are very popular. Some of her best songs are Airy, Fairy Lillian; Alone; The Bridge; Excelsior; Far Away; Home They Brought Her Warrior Dead.

Linley, Francis. 1771-1800.

English organist and composer; born at Doncaster. Though blind from his birth he received a good education, studying under Dr. Miller. He became organist of St. James' Chapel, Pentonville. He married about this time and his wife was blind also. Their marriage was not a happy one and they soon separated. He had bought the business of Bland, music-seller in Holborn, in 1796, but his venture was unsuccessful and he left for America the same year. He remained there until 1799, playing successfully. Returning to England he died at Doncaster the next year. Among his compositions are songs, piano and organ-pieces, flute solos and duets, and an Organ Tutor.

Linley, George. 1798-1865.

Born at Leeds; the son of a tradesman. He received his early education at Eastbury's Quaker School. He contributed verses to the newspapers and wrote some satirical pamphlets about the notables of his native town. He lived for a while at Doncaster, then Edinburgh, finally taking up his residence in London. He composed several hundred songs between 1830 and 1865, some of them being the most popular of their time: Ever of thee; I cannot mind my wheel, Mother; Thou art gone from my gaze; and others. He also did literary work of various kinds. His Musical Cynics of London, 1862, was a satirical attack upon H. F. Chorley and others, and did him more harm than good. The Modern Hudibras appeared two years later. He died at Kensington and was buried at Kensal Green. He composed the operas, Francesca Doria; La Poupée de Nuremberg; The Toymaker; and Law Versus Love. He collected and arranged songs under the titles, Scottish Melodies; Songs of the Camp; Original Hymn Tunes; and others. Among his latest works were two books of Nursery Rhymes.

Linley, Thomas, sr. 1732-1795.

English composer; born at Wells, Somerset; the son of a carpenter. His first musical instruction was obtained from Chilcot, an organist, at Bath. Later he studied at Naples under Paradies. Upon his return to Bath he became a very successful singing-teacher and also conducted popular concerts, at which he produced much of Handel's music. In 1774 he succeeded John Christopher Smith as joint-manager, with Stanley, of the Drury Lane Oratorios, and upon the death of Stanley conducted them jointly with Dr. Arnold. In 1775 he and his eldest son, Thomas, composed and compiled the music for Sheridan's comic opera, The Duenna, which was very successful, running for seventy-five nights at Drury Lane, a very unusual occurrence at that time. Upon the request of Sheridan, who was his son-in-law, he went to London, and with him and Richard Ford purchased Garrick's share in Drury

Lane. He was director there for fifteen years and composed several successful pieces. In 1777 he became a member of the Royal Society of Musicians. Of twelve children, only three survived him, and grief at their loss and shock at the sudden death of his son, Thomas, undermined his health, and he died suddenly at sixty-three years of age in London. He was buried in Wells Cathedral, where a monument has been erected to his memory by his son William. Linley ranks very high as an English composer. Besides The Duenna, already mentioned, he composed The Royal Merchant; The Carnival of Venice; The Triumph of Mirth; Tom Jones; Richard Cœur de Lion; the song in the School for Scandal; and accompaniments to the songs in The Beggar's Opera. He also set such parts as were intended for the voice in Sheridan's Monody on the Death of Garrick; six elegies for three voices; and twelve ballads. Much of his work, also that of his son, Thomas, was published posthumously.

Elizabeth Ann, 1754-1792, his eldest daughter, born at Bath, was a concert soprano. She had the title of The Maid of Bath. In 1773 she married Richard Brinsley Sheridan, and retired at the height of her popularity. She was painted by Sir Joshua Reynolds as St. Cecilia and sat for the Virgin in his Nativity. She died of consumption of Hotwells, Bristol.

Mary, his second daughter, 1756-1787, was born at Bath. She studied with her father and sang with her sister. She married Richard Tickell. She died at Clifton.

Maria, his third daughter, and also a singer, died at Bath, in 1784. at an early age.

Linley, Thomas, jr. 1756-1778.

Eldest son of the preceding; born at Bath. His first instruction was from his father, and he first appeared in public at the age of eight. His next teacher was Dr. Boyce, at the close of whose tuition, in 1768, he wrote six violin solos. Two years later he became the pupil of Nardini, at Florence. He made the acquaintance there of Mozart, and the two became firm friends. Returning to Bath in 1773, he became leader of the orchestra and solo-player at his father's concerts, and afterwards at the Drury Lane Oratorios. He was

drowned through the capsizing of a pleasure-boat, while visiting the Duke of Ancaster at Grimsthorpe, in Lincolnshire. He was considered one of the finest violinists in Europe. He composed an anthem, Let God Arise; portions of The Duenna; a short oratorio, The Song of Moses; a glee for five voices, Hark! the Bird's Melodious Strain, the upper part of which was usually sung by his sister, Mrs. Sheridan. Most of his compositions are contained in the collection of his father's works and his own, published in 1800.

Lipinski (lĭ-pĭn'-shkĭ), Karl Joseph. 1790-1861.

One of the greatest of violin virtuosos. Was born at Radzyn, in Poland. His father was an amateur on the violin and gave him some instruction. At ten years of age he taught himself to play the violoncello, and this practise gave him much strength and helped him with his violin playing. In 1810 he became first violin at the Lemberg Theatre, two years later becoming conductor. In 1814 he gave up his position and spent three years studying the theory of composition. At the end of this time he went to Italy to benefit himself from hearing Paganini. They became acquainted and met daily to play, also appearing together in public, which greatly added to Lipinski's fame. Upon his return in 1818 he stopped at Trieste to see Dr. Mazzurana, former pupil of Tartini, to learn something of the latter's method. Mazzurana was ninety years old, and could not play the violin himself, but criticized Lipinski's performance of one of Tartini's sonatas. He had him read a poem which explained the motif, thus getting the master's idea. Lipinski ever after tried to use this method, and to it he owes much of his success in rendering Beethoven's compositions. He had the means to travel, and visited Germany, and, later, Russia. In 1829 he met Paganini again, this time in Warsaw; but it was as rivals, not as friends, for both gave concerts, and each had his own faction. He spent the years from 1835 to 1839 in travel, touring Germany, England, France, Austria, and again Russia. In Leipsic he made the acquaintance of Schumann. In England he played his military concerto at a Philharmonic concert. In 1839

he became concertmaster at the Royal Opera in Dresden, where he remained for many years. He retired with a pension in 1861, and died the same year at his estate, Urlow, near Lemberg. His playing was wonderful; he overcame technical difficulties with ease, and produced a powerful as well as beautiful tone. In later years he preferred Beethoven's great quartets and Bach's solos above everything else. His compositions include concertos, variations, and fantasias for the violin; but his works are nearly forgotten, with the exception of his once extremely popular military concerto.

Listemann (lĭs-te-män), Bernhard. 1841-

Violinist; born at Schlotheim, Thuringia. His instructors were Ulrich and David at Leipsic; Vieuxtemps and Joachim at Hanover. At the age of seventeen he was appointed Court violinist to the Prince of Schwartzburg. He came with his brother to this country in 1867 and traveled extensively, then took up his residence in Boston. From 1870 to 1874 he was leader in the Thomas Orchestra in New York. He then founded the Boston Philharmonic Club and toured the country for four years. In 1879 he organized the Boston Philharmonic Orchestra, of which he was director for two years, when he became leader of the Boston Symphony Orchestra, established by Mr. Higginson. In the same year he started the Listemann String Quartet, which is still in existence and holding a reputation for excellent work. From 1885 to 1893 he was soloist and director of the Listemann Concert Company and also was teaching in Boston, in which work he became very prominent. Since 1893 he has been the head of the violin department in the Chicago College of Music. Listemann has published a Method for Violin.

Listemann, Fritz. 1839-

Brother of the preceding; also born at Schlotheim, Germany. He also studied under Wilhelm Ulrich, who was their uncle and concertmaster of Sonderhausen, and later under David, graduating from the Leipsic Conservatory. While very young he was a member of leading orchestras in Europe, and was made chamber-virtuoso to the Prince of Rudolstadt

in 1858. In 1867 he came to this country with his brother, first spending a few years in Boston, and in 1871 he became first violin in the Thomas Orchestra. The brothers went to Boston in 1874, and Fritz was one of the sextet organized by Bernhard and called the Boston Philharmonic Club. He also became a member of the Boston Symphony Orchestra and of the Listemann Concert Company. He studied composition for several years with Edward Alexander MacDowell, and has been very successful in teaching. Among his compositions are violin concertos; a Grosse Polonaise and Idylle; songs and variations.

Liszt (lĭst), Franz. 1811-1886.

Born in Raiding, a small town of Hungary, near Odenburg, Oct. 22, 1811. His father, Adam L., was in the employ of Prince Nicholas Esterhazy, and was himself a capable musician, performing on the piano and violin, and he early directed the study of his precocious son. Often would he say to him: "My son, you are destined to realize the glorious ideal that has shone in vain before my youth. I shall renew my youth in you even after I am laid in the grave." The father resolved to devote his life to developing the boy's talent. When nine years of age, Franz made his first public appearance in Odenburg. His performance was so remarkable that Prince Esterhazy, who was in the audience, agreed to defray the boy's expenses for six years of instruction. Accordingly, his father took him to Vienna, where he remained for a year and a half, studying piano under Czerny and composition under Salieri and Randhartinger, who introduced him to Franz Schubert. At a concert of his own while in Vienna he was enthusiastically applanded, but it was ever after memorable to him for the fact that Beethoven, at its close, kissed him on the forehead. Thinking to crown his education by instruction at the Paris Conservatory, the family repaired to that city. En route they gave concerts at the large German towns, the boy being everywhere received with wonder and applause. But Cherubini, director of the Conservatory, refused admittance to Liszt on account of his foreign birth, this being the rule of the institution. At first this seemed to be a great calamity, but in reality Liszt was quite

as well prepared by his father. He was praised and petted by Parisians, and was in danger of being spoiled when his father took him to England, where his fame had preceded him. The bills which advertised his concerts resembled the circus posters of our day. He was called the "Little Liszt," and would be carried on the stage in token of his youth. As he grew older and the artist awakened in him, he disliked this treatment. He would say: "I would rather be anything in the world than a musician in the pay of great folk, patronized and paid by them like a conjurer or a clever dog." At this time he composed a one-act operetta, Don Sancho, which was received at the Academie Royale, and the principal role was taken by the famous tenor, Nourrit. While upon this work he saw his defects, and began to study composition seriously under Reicha and Paër. The next year he made a provincial tour. In 1827 he was again in London, and upon the return journey his father became ill and died at Boulogne. His father's death was a great loss, but he bore up bravely; and, as his mother had sacrificed so much for him, he turned over to her the earnings of his virtuoso career and lived himself by teaching. As his general education had been somewhat neglected, he now set to work studying philosophy and theology especially. Paris was just the place to develop the resources of his nature. Here he came to know Victor Hugo, Lamartine, George Sand, Berlioz, Heinrich Heine, Balzac, Dumas and others. Liszt was exceedingly sensitive and possessed a wonderful imagination. His affection for Mlle. de St. Cricq and the subsequent disappointment upon her enforced marriage to another so affected his mind that he became ill. His thoughts turned to religion and he threatened to give up his art. Fortunately, however, he heard Paganini, and was so inspired by his playing that he resolved to become the Paganini of the piano, and took up his music again with renewed ardor. After two years spent at Geneva in composition he returned to Paris, to prevent the brilliant Thalberg from usurping his own place as pianist. In 1839 he started upon a tour of Europe, which was one long triumph. In Leipsic he made the acquaintance of Mendelssohn and Schumann. The latter

says of him: "I never found any artist except Paganini to possess in so high a degree this power of subjecting, elevating and leading the public. It is an instantaneous variety of wildness, tenderness, boldness and airy grace." In Hamburg he aroused the critics from their usual coldness to the height of enthusiasm. He made his fourth visit to England in 1840, where he gave two concerts of his own, an unprecedented feat of that time, and he is supposed to have invented the term Recital for the purpose. Moscheles became his friend, and tells of him: "His technique beats everything; he does what he likes and does it exceedingly well, and his hands, thrown high into the air, descend seldom, astonishingly seldom, on the wrong key." Two incidents of this period of his life go to show the manner of man he was: The bronze statue of Beethoven, which was to be erected at Bonn, lacked funds for its completion, and Liszt not only promised to make up the deficit but actually cancelled his engagements to assist in the arrangements. It was dedicated in August, 1854, and among those present at the ceremony were King William of Prussia and Queen Victoria of England. Liszt's performance of Beethoven's concerto in E flat was the crowning success of all. At another time, while he was in Italy, word came to him of the suffering of his countrymen, caused by the inundation of the Danube. He left immediately for Pesth, and gave concert after concert, devoting the proceeds to alleviate the suffering.

Earnestly desiring to accomplish something higher in his art he took up his residence at Weimar, 1847, as chapelmaster to the Grand Duke. Some of his time was spent at composition and his afternoons were mostly devoted to giving lessons. Many young artists came to him for inspiration. He did more for Wagner than any other one man. Chopin, Berlioz, Raff, Franck, Saint-Saëns and others owe much to him. Hans von Bülow, who married his daughter, Cosima, and Carl Tausig, were among his favorite pupils. Here was formed that gathering of young and enthusiastic musicians who called themselves the School of the Future. He undertook, in the theatre, to bring out works for the first time or to revive others.

Among these were Lohengrin, Tannhäuser, and The Flying Dutchman, of Wagner; Benvenuto Cellini, by Berlioz; and Schumann's Genoveva. During this period of his life he had the help and companionship of a noble woman, Princess Caroline of Wittgenstein. She collaborated with him in his literary efforts, notably his Life of Chopin; The Music of the Gypsies; and essays on German musicians and their compositions. He did much to make Weimar an art center, and the position it gained under him is still quite secure. He said: "I had dreamed for Weimar a new art period, similar to that of Karl August, in which Wagner and I would have been the leaders, as formerly Goethe and Schiller, but unfavorable circumstances brought these dreams to nothing." These circumstances were petty jealousy and opposition to his work by lesser musicians, which caused him to bring his official duties to a sudden end in 1859 and go to Rome. From that time he lived alternately at Rome, Pesth and Weimar, always surrounded by a circle of pupils and admirers and always working for music and musicians in the unselfish way that was so characteristic of his whole life. Not long after he had gone to Rome, the world was astonished at hearing that he had taken orders. This was quite in keeping with his nature. From a child he had been deeply religious, and now sought solace in his church for the many disappointments of his life. It was only a lower order, with the title of abbé, which in no way interfered with the free exercise of his genius. As a composer he then devoted himself almost entirely to sacred music. He spent his summers in Weimar, in the beautiful home that was a gift from the Grand Duke, and here his pupils flocked, and to them he was not only a teacher but a fatherly friend. At the annual reunion of the German musical societies he was always the honored head. In 1876 occurred an event for which he had worked long and earnestly, viz., the festival at Bayreuth. In 1882 he had the satisfaction of listening to his friend's swan song, the performance of Parsifal. Four years later, in 1886, he accepted the urgent invitation to visit Paris and London, scenes of his former triumphs. Though seventy-four years old, he was hale and hearty, erect and sure-footed. The

primary object of his visit to London was to hear the performance of his St. Elizabeth at St. James' Hall by the Novello Oratorio Choir. During the forty-six years since his last visit there had been many changes in English musical taste. He was everywhere greeted with the wildest enthusiasm and shown every possible honor. There had been nothing like it since the days of Paganini. Upon his return he found himself in need of rest, but though no anxiety was felt at first he did not regain his former strength. Feeling able to undertake the journey to Bayreuth, he went to attend the festival. Against his physician's warning he attended some of the concerts, was taken ill with pneumonia, and died within a week in the arms of Cosima, who was then the wife of Wagner.

His life might be divided into five stages. The first as infant prodigy, "le petit Liszt;" second, the slender romantic youth, M. Liszt, the piano teacher of 1830; third, Liszt of Weimar, conductor and propagandist, the composer of symphonic poems, the teacher to whom pupils flocked from all over the world; fourth, Abbé Liszt, in the monastery of Monte Mario, near Rome, where for seven years he wrote only masses and oratorios; fifth, Liszt, The Master. He had absolute mastery of technical means. Franz Liszt's works may be classified as orchestral; piano; vocal; and literary. Among the first are Dante; A Faust Symphony; and his many symphonic poems. The most masterly of his piano-pieces are the concertos in E flat major, and A major, and the B minor sonata. Among his smaller works are the exquisite Consolation and also the Années de Pèlerinage, a series of fascinating tone-pictures. In his songs, as in other works, Liszt clings to the principle of program music. Most of his vocal compositions are sacred works; the Grand Mass; and the Hungarian Coronation Mass. He also arranged a great many psalms, the 137th being possibly the best. The crowning works of Liszt's religious compositions are the grand oratorios, The Holy Elizabeth, and Christus. There is no room even to mention the many works he composed in these classifications, besides those for piano and orchestra, piano and violin, two pianos, organ, and cantatas.

Litoff (lē-tôf), Henry Charles. 1818-1891.

English pianist and composer, most of whose life was spent on the Continent. His father was an Alsatian by birth, and had been taken prisoner by the English in the Peninsular War. When peace was declared he settled in London as a violinist, married, and there Henry Charles was born. In 1831 Moscheles heard the boy play, and offered to teach him gratuitously. His first public appearance was at Covent Garden when twelve years old. When only seventeen he married, against the wishes of his parents, and left the country to live in France. The marriage proved an unhappy one and he separated from his wife. He spent several years in travel, visiting Paris, Brussels, Leipsic, Prague, Dresden, Berlin and Amsterdam, playing successfully and gaining some reputation for his compositions. In 1851 he went to Brunswick, and married the widow of Meyer, a music-publisher. He carried on this business until 1860, when he turned it over to his step-son, Theodor, who, the next year, began the well-known "Collection Litoff," which was the first of cheap and accurate editions of classical music. Litoff went to Paris, and, after a divorce, married, for his third wife, a Comtesse de Larochefoucauld. He died at Bois le Combes, near Paris. As a pianist he had taste, fire and brilliancy, but lacked accuracy. His compositions are not of equal merit, though they contain beautiful and poetic ideas. It is a disappontiment that he did not give forth the best of his powers. Of his works, about one hundred and fifteen have been published, and include operas, among them Les Templiers; a violin concerto; a short oratorio, Ruth and Boaz; and much chamber-music. His piano music is his best, including the well-known Spinnlied; overtures; and symphony concertos. Of the last-named, numbers three, four, and five are especially beautiful, containing a wealth of original ideas in harmony, melody, and rhythm, and their instrumentation is remarkable.

Litta (lĭt'-tä), Marie. 1856-1883.

American singer, whose real name was Marie von Ellsner. Her father was a musician, though but little known, and she early showed her remarkable talent. At four years of age she appeared in public, and at nine she sang at Steinway Hall, New York, where she was received as a virtuosa. When she was thirteen years old her father took her to Cleveland, Ohio, where she obtained an opportunity to sing between the acts at a German theatre. She was heard by a Mr. Hugo Hench, a gentleman of culture, who became interested in her, and obtained for her a hearing with Mr. John Underer, an experienced singing-master. Mr. Underer was charmed with her voice, and offered to give her daily instruction, under which she advanced rapidly. Litta became a great favorite with the public, and when her teacher decided that she should go abroad to study, a generous offer to defray her expenses came from Mr. A. B. Hough. In September, 1874, she had a benefit concert, which was a remarkable success, and she left in a few days for Paris, where she became a pupil of Mme. Viardot. Within a year she mastered many difficult parts and made her debut at Drury Lane, London, in 1876, as Isabella, in Robert le Diable, with Nilsson as Alice. Her attention was next turned to perfecting her acting, and she returned to Paris to study under La Grange. Her success now became wonderful, and during the next few years she obtained a place among the best of lyric artists. In 1878 she returned to America and appeared under the management of Max Strakosch, being everywhere received with enthusiasm. She later engaged Mr. Henry L. Slayton to be her manager, and for five years before her death sang almost constantly. Her health finally gave out and she returned to her home in Bloomington, Ill., where she died.

Liverati (lē-vĕ-rä'-tē), Giovanni. 1772-1817.

Dramatic singer and composer; born at Bologna. His early musical instruction was under Giuseppe and Ferdinand Tibbaldi, who were celebrated composers. At the age of fourteen he began to study under Abbate Mattei for piano, organ, thorough-bass and composition. Later he took singing lessons from Lorenzo Gibelli. At seventeen he had composed some psalms, and two years later appeared his first dramatic composition, a one-act opera. About the same time he composed a mass for

two voices with organ accompaniment, also The Seven Words of Jesus Christ on the Cross, for three voices with wind accompaniment, and A Grand Requiem Mass. In early youth he had been a singer in churches and concerts, and in 1792 he became first tenor in the Italian Theatre in Barcelona. Afterwards he went to Madrid, and for several years he directed Italian Opera at Potsdam, besides performing the duties of chapelmaster at Prague and Trieste. He went to Vienna in 1805, where he taught singing, remaining there until 1814, when he went to London as a composer to the King's Theatre. In Vienna he stood on terms of intimacy with the celebrated masters, Haydn, Beethoven, Kozeluch and Salieri, Liverati wrote fourteen operas; several cantatas; two oratorios; many vocal compositions; several stringed quartets; and much sacred music.

Lloyd, Charles Harford. 1849-

Born at Thornbury, Glouscestershire, England. He entered Magdalen Hall (now Hertford College) in 1868, holding an open classical scholarship, graduating as Bachelor of Music in 1871, Bachelor of Arts in 1872, Master of Arts in 1875, in 1890 proceeding to the degree of Doctor of Music. While a student he was one of the founders and the first president of the Oxford University Musical Club, which has so materially advanced classical music in the University. In 1876 he was appointed organist of the Gloucester Cathedral, and in 1882 was made organist of Christ Church Cathedral, Oxford, and in this year he also became conductor of the Choral Society. He was teacher of organ in the Royal College of Music from 1887 to 1892, when he became precentor and musical instructor of Eton College. He became one of the council of the Royal College of Music in 1902, and during the year 1902-1903 he was engaged on the music of a new edition of Church Hymns. He has gained a high reputation as a conductor. Among his compositions are the cantatas, Hero and Leander, Song of Balder, Andromeda, A Hymn of Thanksgiving, The Souls of the Righteous, and others; choruses and incidental music to Alcestis; much church-music; organ sonatas and concertos; madrigals; and songs.

Lloyd, Edward. 1845-

English tenor singer, whose voice is magnificent. Born in London; his early musical training was obtained at Westminster Abbey under James Turle. His voice has been different than most in that it never broke but gradually deepened from treble to tenor. In 1866 he became tenor singer at Trinity and King's College Chapels, Cambridge, resigning the next year to join the choir of St. Andrew's, Wells Street, under Barnby. In 1868 he was appointed a gentleman of the Chapel Royal, which he held for two years. He has since devoted himself to oratorio and concert-singing. His first great success was in 1871 at the Gloucester Festival.

Lobe (lō'-bĕ), Johann Christian. 1797-1881.

Born at Weimar. Flutist and composer; his musical education was obtained through the generosity of the Grand Duchess Maria Paulowna. He was a pupil on the flute and violin of August Riemann, and later of A. E. Müller. In 1811 he played at the Gewandhaus, Leipsic, after which he returned to Weimar and played second flute in the Duke's band. He also acquired considerable reputation as a musical writer. He received the title of professor, and, upon leaving the band, in 1842, he established a music school. In 1846 he went to Leipsic and edited the Allgemeine Musikalische Zeitung, but the periodical discontinued two years later. He gave much time to teaching and contributed to many periodicals. In 1853 he began a publication called Fliegende Blätter für Musik, but only about twenty numbers appeared; he then edited the musical department of the Leipsic Illustriete Zeitung. His books are very helpful to students of music because they treat of the science of music in a plain and untechnical way, and are full of intelligence and good sense. His compositions include five operas, concertos, variations, solo pieces, etc., for flute; piano quartets; two symphonies; and several overtures.

Locatelli (lō-kä-tĕl'-lĕ), Pietro. 1693-1764.

Celebrated violinist; born at Bergamo. He was a pupil of Corelli at Rome. After much traveling he went to Holland, where he took up his

residence in Amsterdam, and established public concerts. He published ten or twelve compositions, which include sonatas; concertos; and caprices for the violin. He was one of the first who sought to extend the technique of the violin by playing in several parts (double-stopping) and by different modes of tuning. He was a great and original virtuoso and in his serious works shows himself an able follower of his great master.

Locke, Matthew. 1630-1677.

Born in Exeter, England, where as a boy he was chorister in the Cathedral. He was first a pupil of the Rev. Edward Gibbons, organist and priest-vicar of the Cathedral, and he next studied under William Wake, also an organist of the Cathedral. He was diligent in his studies and produced a number of compositions, his first of note being his music "for ye King's sagbutts and cornets," performed during the progress of Charles II. from the Tower through the city to Whitehall, April 22, 1661, the day before his coronation. This brought him the appointment of Composer in Ordinary to the King. He composed several anthems for the Chapel Royal in 1666, and he produced there a Kyrie and Credo which was different than usual in that it had different music to each response. About this time he produced thirteen anthems for three and four voices. Soon after this he became a convert to the Romish faith. He was appointed organist to the Queen. In 1664 he had composed the music, instrumental, vocal and recitative, for Sir Robert Stapylton's tragic-comedy, The Stepmother. Three years later he furnished music for Dryden and Davenant's alteration of The Tempest. It is supposed that he composed the vocal music for Davenant's alteration of Macbeth in 1672. The next year he composed the music, with the exception of the act tunes, for Shadwell's Psyche and this music, together with his Tempest music, he published in 1675 under the title of The English Opera. In 1672 he had a bitter controversy with Thomas Salmon, who had published An Essay to the Advancement of Musick, by casting away the perplexity of different clefs. Locke did not agree with him, and replied, which led to a number of pamphlets by both of them. Locke finally had the better of the argument. The old practise has continued in use to this daly, while Salmon's proposed innovation was never accepted. Locke lived on the most intimate terms with Henry Purcell and his family and Purcell composed an ode, solo, and chorus On the Death of his Worthy Friend, Mr. Matthew Locke. Locke died in Savoy. His compositions are numerous, there being besides those already mentioned many instrumental pieces, anthems, hymns, and songs in various collections; a small treatise, entitled, Melothesia, or Certain General Rules for playing upon a Continued-Bass. This is said to be the first book of its kind published in England.

*** Locke, Warren A. 1847-**

Organist and choral director; was born at Charlestown, Mass. He has played piano and organ since he was fifteen years old, and in Harvard College, whence he was graduated in 1869, he was director of the College Glee Club, pianist of the Pierian Sodality and director and manager of music for the Hasty Pudding Club. From 1869 to 1874 he had charge of music at St. Mark's School and St. Mark's Church at Southborough, Mass., and for the four years following studied in Germany. On his return to America in 1878 he became organist and choirmaster of St. John's Church, at Boston Highlands, and after a year there, organist and director of the First Parish at Cambridge, remaining there eight years. In 1888 he became organist and choirmaster of St. Paul's Church in Boston, a position he still occupies. He is likewise choirmaster and organist at Appleton Chapel, Harvard University, where he has been since 1882.

Loder, Edward James. 1813-1865.

Born in Bath. When thirteen years old he was sent to Frankfort to study music under Ferdinand Ries, a friend of his father's. After a visit to England in 1828 he returned to Germany, determined to study medicine. He soon gave it up, however, and again placed himself under Ries. Upon his returning again to England, he was commissioned by J. S. Arnold to write the music for his drama, Nourjahad. In 1835 he set the music to Oxenford's Dice of Death. About this time he made a contract with Dalmaine & Co.,

music publishers, to furnish them with a new composition every week. Francis I., an opera, was written to incorporate these pieces, but it was not successful owing to their heterogeneous character. The Foresters, or twenty-five years since, and The Deerstalkers appeared in 1845. The next year was produced his finest work, The Night Dancers. This was followed before long by Puck, a ballad opera, additions to The Sultan, and The Young Guard. His cantata, The Isle of Calypso, was written for the National concerts at Her Majesty's Theatre, but owing to their cessation, remained unperformed until given at the new Philharmonic concerts in 1852. He was for several years conductor at the Princess' Theatre, and afterwards at Manchester, but was not entirely successful, being too musical to be business-like. He was attacked by cerebral disease in 1856 and became unfitted for his work. Besides the opera already mentioned and others, he published three sets of Songs; an Improved and Select Psalmody; Sacred Songs and Ballads, dedicated to Sterndale Bennett; many separate songs and ballads, of which The Brave Old Oak, and an Invocation to the Deep were among the most popular. He was the author of First Principles of Singing, with Directions for the Formation of the Voice, and of a Modern Piano Tutor.

Loder, Kate Fanny. 1825-1904.

English pianist and composer; born at Bath. When twelve years old she became a pupil of Henry Field and the next year, at the Royal Academy of Music, of Mrs. Anderson for piano, and of Charles Lucas for harmony and composition. In 1839 she won a King's scholarship. She first appeared in public in 1840, playing in her uncle's concerts at Bath and later at the Royal Academy concerts. She was appointed professor of harmony in 1844 at the Academy. Her first appearance at the Philharmonic Society was in 1847, where her playing caused extraordinary applause. She has earned the reputation of being a finished performer. She was married in 1851 to Mr. (afterwards Sir) Henry Thompson, the eminent surgeon. Her last public appearance was made in 1854. About 1871 she gradually became paralyzed, but always kept her enthusiasm for music

until her death, which occurred in London. Among her compositions are an opera, L'Elisir d'Amore; an overture; two string quartets; two sonatas, and some studies for the piano; a sonata for piano and violin; and several minor piano-pieces.

Loeffler (lĕf-lĕr), Charles Martin. 1861-

Violinist and composer, who has been called the modern Berlioz. He was born in Mühlhausen, Alsatia, and at the age of fourteen, deciding that music should be his life-work, placed himself under Léonard and Massart in Paris and Joachim in Berlin to study violin. He also studied composition under Guiraud in Paris and Kiel in Berlin, though his work under the last-named was very brief and much interrupted. He played in the Pasdeloup Orchestra in Paris and with other European orchestras, which gave him a practical knowledge of orchestration. He came to New York; but in 1883 went to Boston to become second concertmaster and soloist in the Boston Symphony Orchestra, which position he held until 1903, when he resigned that he might devote more time to composition. He has never toured alone, but has been heard in most of the large cities of the country with the Boston Symphony. Playing with exquisite grace and largeness of style, he brings out contrasts with masterful ability. Very few can cope with him in perfection of technique. Most of Loeffler's compositions are still in manuscript, though nearly all have been performed. Nearly all of those published have appeared in Paris, and are songs, and a berceuse for violin and piano. Among his latest are four quite remarkable songs, published in New York, and have French text, the poetry being by Gustave Kahn. The bulk of his compositions are orchestral and his chamber-music is particularly effective. He employs Russian and French subjects largely and portrays the morbidness that is characteristic of the ultra-modern school. He has a vivid imagination and great descriptive powers. Among his compositions are a suite for violin and orchestra, entitled, Les Veillées de l'Ukraine; a fantastic concerto for violoncello and orchestra; a divertimento in A minor for violin and orchestra; a symphonic poem, The

Death of Tintagiles, from Maeterlinck; a quartet for strings in A minor; a sextet for strings, which has a distinctly Russian tendency; an octet for two violins, viola, violoncello, two clarinets, harp, and double-bass; and the symphonic poems, Avant pue tu ne t'en ailles, Villanelle du diable, and La bonne chanson. He has composed a psalm for female voices, accompanied by a harp, organ, two flutes and a solo violoncello, also several works for oboe, viola and piano, and his most recent composition is for piano, orchesra and trumpets behind the scenes.

Loeillet (lwä-yā'), Jean Baptiste.

Accomplished flutist and composer; born in Ghent about the middle of the Seventeenth Century, and died in London in 1728. In 1702 he established himself in Paris, where for three years he devoted himself to composition, publishing four sonatas for flute; a book of sonatas for two flutes; and also some trios for flute. At the end of this time he went to London, where he became a member of the Opera orchestra and a teacher of his instrument. In 1710 he began to give weekly concerts at his home. Others of his compositions are six lessons for the harpsichord; six sonatas for flutes, hautboys, German flutes and violins; twelve sonatas for violins, German flutes and common flutes; twelve sonatas for a German flute; and twelve suites of lessons for the harpsichord, in most of the keys, with variety of passages and variations throughout the work.

Loeschhorn (lĕsh'-hôrn), Albert. 1819-1905.

Pianist and composer; born in Berlin. Here he studied first under Ludwig Berger, later entering the Royal Institute for Church-Music, where he was a pupil of Grell, A. W. Bach and Killitschgy, and where, in 1851, he became piano teacher. In 1868 the title of royal professor was conferred upon him. He successfully conducted concerts of chamber-music for many years, which did much for the advancement of classical music. He was much sought after as a teacher, and his thorough discipline brought his pupils up to a high plane of excellence. He has composed a great many quartets and sonatas, but is best known by his many piano studies.

Loewe (lā-vē), Johann Karl. 1796-1869.

Born at Loebejuen, between Cöthen and Halle. His father, a schoolmaster and cantor, gave him his first lessons in music. His voice soon attracted attention, and he was placed in the choir of Cöthen, where he remained for two years. In 1809 he entered the Gymnasium of the Francke Institution at Halle, of which Türk was the head and also director of the town choral society. As a member of this society, Loewe sang before Mme. de Staël and before King Jerome, who gave him an annuity of three hundred thalers. With this money he could afford to devote himself to music, and besides his singing he studied piano, French and Italian. The War of 1812-1813 caused the flight of King Jerome and the consequent termination of Loewe's three hundred thalers. With the aid of Niemeyer he entered the University of Halle as a theological student under Michaelis. Later he joined the Singakademie founded by Naue. In 1818 he composed his first ballads, and during the next two years he visited Dresden, Weimar and Jena, becoming acquainted with von Weber, Hummel and Goethe. In 1820 he became professor at the Gymnasium and Seminary and cantor at Stettin. The next year he was appointed town music-director and organist of St. Jacobus. In 1837 he was elected a member of the Academy of Berlin, having acquired an enviable reputation both as conductor and professor. He traveled much, visiting the principal cities in Germany, Vienna, London, where he sang and played at court, Sweden, Norway and Paris. He was afflicted with a peculiar illness in 1864, falling into a trance which lasted for six weeks. Two years later the Stettin authorities asked him to resign. The King partially atoned for this by bestowing upon him a higher grade of the Order of the Red Eagle than he had before held. He died in Kiel, after a second trance, and his heart was buried near his organ in St. Jacobus, at Stettin. Loewe was a prolific composer, publishing one hundred and forty-five works with opus-numbers, symphonies, concertos, duets, and other piano music; many ballads, in which he ranked very high, and may be considered as a successor of Zumsteeg. Of his five operas, only one was performed, and for which

he was presented with a gold medal by the Crown Prince. He composed many oratorios, being especially fond of composing for voices, without accompaniment, of which Die Apostel von Philippi, Die Heilung des Blindgebornen, and Johannes der Täufer are examples.

Logier (lō'-jēr), Johann Bernard. 1780-1846.

Born at Kaiserslautern, in the Palatinate, the descendant of French refugees of the time of Louis XIV. He received his early musical instruction from his father, who, as well as his father before him, had been organist at his birthplace. When he was about ten years old his parents died and he went to England in charge of an English gentleman, who for two years treated him as his own son. He devoted himself to the flute and piano, in the latter being instructed by Baron de Griffe. At the end of this time he joined the band of a regiment commanded by the Marquis of Abercorn. The master of this band was his countryman, Willman. They went to Ireland, and for a time Logier was engaged in composing for and instructing military bands and teaching the piano. The war being over and his regiment disbanded, he became organist at Westport, Ireland, which position he held until 1807, when he was appointed bandmaster of the Kilkenny Militia. While at Westport he taught his seven-year-old daughter to take his place as organist upon his occasional absences for professional engagements. In 1809 he established himself in Dublin, where he opened a music-shop, and was musical director of the Royal Hibernian Theatre for a year. At this time he invented his machine for guiding the hands of learners on the piano and devised the system of instruction known by his name. He was invited to Berlin to superintend its establishment in Prussia, remaining there three years, with yearly vacations in which to visit England. In 1826 he returned, to remain permanently in Berlin.

Among his compositions are many sonatas and other pieces, besides numerous arrangements for the piano. He also composed an ode in commemoration of the entrance of the King, George III., into the fiftieth year of his reign, which was performed in Dublin. Besides the publication connected with his chiroplast, he wrote A Complete Introduction to the Keyed Bugle, of which instrument he is supposed to have been the inventor.

Logroscino. (lô-grō-shē-nō), Nicola. 1700-1763.

One of the most celebrated comic-opera composers of the Eighteenth Century. Born in Naples, where he studied under Durante at the Conservatorio di Loreto. In 1738 he collaborated with Leo and others in the production of Demetrio. The same year he produced his first comic opera, L'inganno per inganno. The Neapolitans called him "Il Dio dell' Opera Buffa" (the god of the comic opera). About 1747 he went to Palermo to teach counterpoint at the Conservatorio dei Figliuoli Dispersi. Among his compositions are at least one serious opera, Giunio Bruto, and some rather uninteresting church-music. Very few of his works are now in existence, and he is but little known out of his own country.

Lolli (lôl'-lī), Antonio. Between 1728 and 1733-1802.

Violinist; born at Bergamo, and supposedly self-taught. He was concert-master to the Duke of Würtemburg from 1762 until 1773, when he went to St. Petersburg and was in the service of Empress Catherine II. until 1778. The next year he went to Paris, where he played very successfully at the Concert Spirituel. Following this he went to Spain, and in 1785 was in London. He spent most of his time in travel, and died in Sicily, after a lingering illness. Although he had brilliant execution, his playing was not essentially musical. He could play with ease the most difficult double-stops, octaves, tenths, double-shakes in thirds and sixths, harmonics, etc., but he could not play a serious piece. When in England he came near breaking down in a quartet of Haydn, which he played at the request of the Prince of Wales. The Emperor Joseph II., a good judge of music, called him "muddle-headed Lolli." His powers of execution must have been wonderful to atone for his want of feeling. His compositions are of little importance. He wrote only the air and had others supply the bass or the parts for other instruments.

Lomakin (lŏ-mä′-kĭn), Gabriel Joachimovich. 1812-1885.

Boy-singer in the well-known choir of Count Scheremetier, and of which, in 1830 he became choirmaster. From 1848 to 1859 he was a teacher of singing in the Court Chapel and in the Theatrical School, and he also conducted singing-classes in many of the educational institutions in St. Petersburg. In 1862 he was one of the founders, with Balakirev, of the Free School of Music and he conducted its singing-classes until 1870. Four years later he retired on account of ill-health, and he died in Gatchina. He arranged many of the old church-tunes and national airs.

Longhurst, John Alexander. 1809-1855.

English singer; born in London. He was a pupil of John Watson, director at Covent Garden, and there he made his debut as the Page in Bishop's Henri Quatre. He became so popular that during the next four years Bishop composed original parts for him. In 1826 he took the part of Puck in Weber's Oberon, but shortly after his voice broke and he was obliged to give up his singing. He then began teaching singing and piano and became an accomplished accompanist.

Longhurst, William Henry. 1819-1904.

Younger brother of John Alexander, and born in London. He was a boy-chorister of Canterbury Cathedral, was a pupil of Highmore Skeats, senior, later of Stephen Elvey and Thomas Evance Jones. He received the appointment of lay clerk and assistant organist of the Cathedral at the age of seventeen. In 1865 he was one of the earliest Fellows of the College of Organists. In 1873 he succeed Jones as organist and master of the choristers. He retired in 1898, having given seventy years of service to the Cathedral. His doctor's degree was conferred upon him in 1875. Among his compositions are anthems, services, songs, etc.; an oratorio in manuscript, David and Absalom. He died at Canterbury.

***Loomis, Harvey Worthington. 1865-**

American composer, whose best work lies in his songs. Was born in Brooklyn. He attended the Brooklyn Polytechnic Institution and was

awarded the free scholarship by Dr. Anton Dvořák. He studied music at the National Conservatory, also piano under Mme. Madeline Schiller. He won a prize from the Musical Record in 1899 for his piano composition, A Hungarian Rhapsody. His musical pantomimes have been very popular in New York since 1896: Put to the Test, The Traitor Mandolin, In Old New Amsterdam, Love and Witchcraft, The Enchanted Fountain, and Blanc et Noir; four comic operas, The Maid of Athens, The Burglar's Bride, Going Up! and The Bey of Baba; a grand opera, La Canzone Fatale. He has also composed chamber-music and music for dramatic productions, as, The Tragedy of Death, The Coming of the Prince, etc. Sandalphon is a musically accompanied recitation. He has also written Lyrics of the Red Man, Lectures on Indian Music, and he is a contributor to musical journals. He has done much work in the line of music for children, including school and kindergarten music. Part-songs and accompaniments are a special feature. Fairy Hill is a cantata for children, and After the Lesson is composed of twenty-four miniature piano duets. His opera, The Traitor Mandolin, recently had its initial appearance in Italy.

Lorenz (lō′-rĕnts), Carl Adolf. 1837-

Born at Cöslin, Pomerania. He studied piano, harmony and counterpoint of Triest, musical director of Stettin. While at the University of Berlin he studied counterpoint under Dehn, piano and composition under Friedrich Kiel and instrumentation under Chapelmaster Gährich. He graduated as Doctor of Philosophy, and, after teaching in Berlin until 1864, he went to Strasburg to conduct the musical society there; and, two years later, became teacher at the Gymnasium, musical director and organist at Stettin, also critic for the opera. Among his compositions are several operas; the oratorios, Winfried, and Otto der Grosse; a Stabat Mater; a symphony; a festival overture; much piano music; songs; and part-songs.

Lorenz, Julius. 1862-

Musical director; born in Hanover, Germany. He graduated from the Real Gymnasium in 1880, and spent the years 1880 to 1884 at the Royal

Conservatory of Music at Leipsic. He then held the position of conductor of the Singakademie at Glogau for a year, when he was appointed musical director of the Arion Singing Society of New York, which position he still holds. In 1903 he was made Royal Prussian music-director by the Emperor. He was also made a teacher in the German Conservatory of Music in New York and has since 1903 been director of United Singers of Newark, N. J. He has composed an opera, Die Rekruten; overtures; piano music; choruses; and songs.

Loretz (lō'-rĕts), Dr. John M. 1840-

Born at Mühlhausen, Alsace, but brought to America when a little child. At seventeen years of age he went to Paris, where he entered the Conservatory and studied under Laurent, Marmontel, Reber and others. Upon his return to the United States, he became a pianist of the Brooklyn Philharmonic Society. He has held the position of organist in several churches in Brooklyn; was conductor at the Park Theatre, New York, and bandmaster in the United States Navy. He has written more than two hundred compositions containing much sacred music; seven comic operas, of which The Pearl of Bagdad is one; symphonic overtures; and piano music.

Lortzing (lôrt'-tsĭng), Gustav Albert. 1801-1851.

Born in Berlin, where his father was an actor; he developed, almost by his own efforts, into a good performer on the piano, violin and violoncello. He was for a time a pupil of Rungenhagen, but his father's profession did not permit of long residence at one place. He also attempted composition, and even at this early age he sang and acted upon the stage. He went to Cologne with his parents in 1822 and the next year he married an actress. His first operetta, Ali Pascha von Janina, appeared in 1824, and four years later his oratorio, Die Himmel fahrt Christi, was performed. During this time he had been an actor in the Court Theatre Company of Detmold. From 1833 to 1844 he was the tenor at the Stadttheatre at Leipsic, and these years were the happiest and most successful in his life. He wrote and composed the two comic operas, Die beiden Schützen, and Czar und Zimmermann, both of which were successful and the latter was enthusiastically received all over Germany. In 1844 he was appointed chapelmaster of the Leipsic Theatre, but was unfitted for the position through his lack of a thorough education, and he gave it up in less than a year. Following this he wandered from place to place, conducting his own operas and sometimes acting, but bringing in very meager returns. This hardship in providing for his large family added to disappointment over the refusal of his operas broke his health and spirit. In 1850 he obtained the leadership of the Friedrich Wilhelmstadt Theatre in Berlin, where he had only farces and vaudeville to direct, but he died the next year. His compositions include, besides those already mentioned, the operas, Regina, Undine, and Wildschütz; several overtures; a second oratorio, Petrus; incidental music for various plays; and part-songs. His operas are still played at the comic theatres in Germany, their never-failing humor always ensuring their success. It is as a conductor, however, that Lortzing did his best work.

Lotti (lôt'-tē), Antonio. 1667-1740.

Composer and organist; born probably in Venice, as his early youth was spent there. His father was Matteo Lotti, a Venetian, chapelmaster to the then Court of Hanover. Before sixteen years of age Antonio had produced an opera, Il Giustino. His musical instructor was Legrenzi, chapelmaster to the Doge. He entered the Doge's Chapel as a boy chorister, and in 1687 joined the St. Cecilia Musical Society, two years later being appointed contraltist with a salary of one hundred ducats. In 1690 he became deputy-organist, gradually advancing until in 1704 he succeeded Spada as first organist, which position he held for forty years. In 1732 he was allowed a substitute, and he employed his pupil, Saratelli, who afterwards succeeded him. In 1733 the post of chapelmaster became vacant and Lotti won the position in competition with Pollarolo, Porpora and Giovanni Porta. About this time he composed his famous Miserere, which has been performed at St. Mark's on Maundy Thursday ever since. Continuing his work in composition, he produced several masses, hymns, and psalms, with organ accompaniment only, a change from the former use of the orchestra.

In 1693 he began the composition of operas, producing seventeen up to the year 1717. The Crown Prince of Saxony, upon a visit to Venice, was favorably impressed with these works and engaged Lotti to come to Dresden. After obtaining leave of absence Lotti raised a company of singers, including his own wife, a Bolognese singer named Santa Stella, Boschi, Personelli and others. He was very successful in Dresden but the Procuratori of St. Mark's obliged him to return in 1719 or lose his post. Upon his return to Venice he devoted himself to the composition of church and chamber-music. He died after a painful and lingering illness of dropsy. He was buried in the Church of St. Geminiano, where his widow erected a monument to his memory but it was destroyed with the church in 1815. While in Dresden, Lotti composed Giove in Argo; Ascanio, orvero gl' odi delusi del Sangue, and Teofane, with Pallavicini, intermezzos and other works, including church-music, among which was the eight-part Crucifixus occurring in a Credo for five voices and instruments. For Vienna he wrote an opera, Constantino, and two oratorios, Il Voto crudele, and L'Urniltà coronata, and for Venice the oratorios Gioa Rè di Giuda and Giuditta, and the celebrated madrigal Spirito di Dio for the Doge's espousal of the Adriatic. In his book of madrigals dedicated to Emperor Joseph I. is the one in five parts, In una siepe ombrosa, which Bononcini later claimed as his own work and which led to his disgrace in London. Lotti's rank as a musician was a high one and Hasse, his contemporary, is said to have regarded his compositions as the most perfect of their kind.

Lotto (lôt'-tō), Isidor. 1840-

Violinist; born in Warsaw. He entered the Paris Conservatory, where he studied violin under Massart, and composition under Reber. His talent soon placed him among the best violinists of the day, and he made extended concert tours. In 1862 he was appointed chamber musician and violin soloist to the Grand Duke of Saxe-Weimar; and in 1872 he became an instructor at the Strasburg Conservatory. He is now teaching at the Warsaw Conservatory. He has published some brilliant violin compositions.

Loulié (loo-yā), Étienne.

Was musicmaster of Mlle. de Guise about 1700. To him belongs the credit of the invention of the metronome. His invention took the minute as the unit and went up to seventy-two degrees of rapidity; but its size, six feet in height, was against its general usefulness. About a century later Maelzel perfected the idea. His principal writings are Éléments ou Principes de Musique, at the close of which is an engraving and description of his cronomètre; and his nouveau système de musique with explanation of his sonomètre.

Lübeck (lü-bĕk), Ernst. 1829-1876.

Eldest son of Johann Heinrich Lübeck. Born at The Hague. He studied under his father, and became an accomplished pianist. He made his first public appearance at twelve years of age. Between 1849 and 1854 he traveled through the United States, Mexico and Peru. Upon his return home he was appointed Court pianist. In 1855 he made his home in Paris, but the disturbances of the Commune gave him such a shock that he became insane. He composed only for piano, but is best known as a player.

Lübeck, Louis. 1838-1904.

Younger brother of the preceding; born at The Hague. He taught the cello at the Leipsic Conservatory until about 1872 when he went to live in Frankfort. In 1880 he became a member of the Court Orchestra in Berlin, where he died.

Lübeck, Johann Heinrich. 1799-1865.

Conductor and violinist; born at Alpen, in Holland, where he was highly esteemed as a musician. He was in the war of liberation as a Prussian military musician, after which he studied theory in Potsdam. He played in the theatre orchestras at Riga and Stettin. In 1823 he returned to his native country where his concerts made him well known. In 1827 he became the head of the Conservatory at The Hague, and two years later was made Court chapelmaster. His important composition is his psalm, for solos, chorus and orchestra, produced at The Hague Musical Festival in 1863.

Lübeck, Vincentius. 1654-1740.

Organist; born at Paddingbüttel, near Brennen, and died at Hamburg.

From 1674 until 1702 he was organist of the St. Kosmas and Damian churches at Stade, and from that time until his death he held the position of organist of the Nicolai Church at Hamburg. He was one of the most accomplished professors of the North German School of organists. Vincent, his son, also an organist of merit, succeeded him.

Lucas, Charles. 1808-1869.

Born at Salisbury, England; he was a chorister from 1815 to 1823 in the cathedral under Arthur Thomas Corfe. Entering the Royal Academy of Music he studied the violoncello under Lindley, harmony and composition under Lord and Dr. Crotch. In 1830 he was made a member of Queen Adelaide's private band and not long after preceptor to Prince George (afterwards Duke) of Cambridge and the Princess of Saxe-Weimar. During this time he composed and arranged much band music. He succeeded Cipriani Potter in 1832 as conductor at the Royal Academy of Music and he also became a member of the Opera and other orchestras as violoncellist. He succeeded Lindley as cellist at the Opera, provincial festivals and elsewhere. He belonged to the music-publishing firm of Addison Hollier and Lucas from 1856 to 1865. In 1859 he had succeeded Potter as principal of the Royal Academy of Music and he held this position until his health gave out. Among his compositions are The Regicide, an opera: three symphonies, string quartets, anthems and songs.

Lucca (look'-kä), Pauline. 1841-

Brilliant dramatic singer; born in Vienna. Her parents were Italian, her father being a merchant. Recognizing their daughter's talent they placed her under the instruction of Uschmann and Lewy. When Pauline was about thirteen years old she entered the chorus of the Opera House and gained what scant musical training she could from the local theatres. She obtained an engagement at Olmütz, where she appeared as Elvira in Ernani, immediately becoming a favorite. Before leaving, the inhabitants honored her with a musical serenade and torchlight procession. Her next engagement was at Prague where she sang the part of Valentine in The Huguenots and

Norma. Meyerbeer was at that time looking for an artist to create the part of Selika, in his yet unpublished L'Africaine. Hearing of Mlle. Lucca's success he went to Prague to hear her and was so charmed with her singing and dramatic ability that he engaged her to come to Berlin. While there he superintended her work and she appeared in three of his greatest characters besides Selika; Alice in Roberto, Bertha in Il Prophète, and Vielka in the Camp of Silesia. Her first appearance in London was in 1863 at Covent Garden in the role of Valentine. She was equally well received there and sang in London every season, with the exception of 1869, until 1872. She continued to sing throughout Germany, adding the roles of Margherita, Cherubino, Carmen, Zerlina, Leonora and others. Auber was so delighted with her rendering of his Zerlina that he gave her the pen with which Fra Diavolo was written, in token of his admiration. The Czar of Russia wished to hear her and he politely requested the King of Prussia to allow her to sing at St. Petersburg, which request was granted and again she scored new triumphs. In 1872 she went to America for a two years' tour which was a memorable one. Upon her return to Europe she sang at all the principal cities. At Vienna she added Anna, and Madeline in Le Postillon to her successful parts. She had married Baron von Rahden in 1869, but while in America she obtained a divorce from him and later married Baron von Wallhofen, who died in Vienna in 1899. She is living in Vienna now and devoting much of her time to giving lessons.

Lucia (loo-chē'-ä), Fernando de. 1860-

Italian singer; born at Naples. He sang successfully in Lisbon, and at Drury Lane Theatre, London, in the season of 1887. He made a sensation in 1893 when again in London, he took the part of Canio, in Leoncavallo's Pagliacci. He sang at Covent Garden for some time, singing in Faust, Cavalleria Rusticana, Boito's Mefistofele, and Mascagni's L'Amico Fritz. At a later London appearance, in 1905, he sang at the new Waldorf Theatre. He has an exquisite mezzo voice, taking particularly well parts which require energy and emotion.

Ludwig (loot'-vīkh), Joseph. 1844-

Born at Bonn, where, when eleven years old, he began the study of music. At the age of fifteen he entered the Cologne Conservatory, where he was a pupil of Grünwald for violin, and of Ferdinand Hiller for composition. Later, he studied two years under Joachim, and his playing took the style of his master. His playing was interrupted by a term of military service. After playing in several German cities he went to London, in 1870, to succeed Leopold Jansa at the Academy of Music. He became a naturalized Englishman, and has now a respected place among musicians there. He plays first violin in a quartet of which G. Collins is second violin, A. Gibson or A. Hobday is viola, and W. E. Whitehouse is violoncello. They have given a great many concerts in London and the provinces. He has written two symphonies, a piano quartet, and some violin and violoncello pieces. His violin is a Joseph Guarnieri del Gesù, which has been loaned to him for life by a pupil. Part of it was made from the same piece of wood as Paganini's violin.

Ludwig, Paul. 1872-

Born in Bonn; the son of Joseph. His instrument is the violoncello, and his first instruction on it was from Hugo Daubert and W. E. Whitehouse. In 1890 he went to the Royal College of Music, where he studied under E. Howell and, later, with Patti. She recommended him for the Popular concerts, London, where he has since remained, both as soloist and player of chamber-music. He has obtained an enviable reputation among cellists.

Luigini (loo-ēd-jē'-nē), Alexander Clément Léon Joseph. 1850-

Celebrated French conductor; born at Lyons. He studied at the Paris Conservatory, where he took several prizes. In 1869 he received the appointment of leader of orchestra in the Grand Theatre of his native town, becoming conductor in 1877. In 1897 he went to Paris to take the position of conductor at the Opéra Comique, which position he still holds. He had been professor of the Conservatory at Lyons and founded the Concerts Bellecour and the Concerts du Conservatoire. Among his compositions

are numerous ballets as well as symphonic music; a cantata, Gloria Victis; and an opéra comique in three acts, Faublas.

Lully (lül'-lē), Jean Baptiste de. 1633-1687.

Celebrated composer; born at or near Florence. His talent was discovered at an early age and his first instruction was given him by an old shoemaker monk, who taught him the rudiments of music and the guitar. When about ten or twelve years old he was discovered by the Chevalier de Guise, who brought him to Paris and turned him over to his niece, Mlle. de Montpensier, who desired to learn Italian. His first position was as scullion in the kitchen and he devoted his spare minutes to playing popular airs on an old violin. Being overheard he was raised to a place in the Princess' band where he soon played better than the others. All would have gone well but his mischievous disposition got the better of him and he was caught writing satirical verses about the Princess who promptly dismissed him. However, he had been noticed by Louis XIV., then about fifteen years of age, who had taken a fancy to him and who made him a member of his band of "Twenty-four Violins." Here he did so well that the King established another band especially for him to train. These players were called Les Petits-Violons, and under Lully's management they soon surpassed the older band. In place of the old idea of air and accompaniment, he studied the capacity of each instrument and assigned to each an individual part, thus adding to the novelty and balance of the whole composition. Realizing his own defective education he took lessons on the harpsichord and in composition of Nicholas Mertu; of François Roberdet, who, beside being valet-de-chambre to the queen-mother was organist at the church of the Petit-Pères; and of Gigault, organist of several churches and a talented composer. It was by studying the works of the Venetian composer, Cavalli, and observing his method, that Lully laid the foundation of his own individual style. This is evident in his Le Mariage forcé, Pourceaugnac, La Princesse d'Élide, and Le Bourgeois Gentilhomme. He was appointed to compose music for

the Court ballets and to write ballet divertissements for Cavalli's operas, then given for the first time in France. In 1661 the King appointed him "Charge of Chamber Music to the King" and the next year, "Charge of Music-Master to the Royal Family." In 1661 he was naturalized.

In 1664 he married the daughter of Michel Lambert, a talented musician, and they had three sons and three daughters. About the time of his marriage he became friends with Molière, who collaborated with him until 1671. From 1658 to 1671 Lully composed about thirty ballets, the last being for Molière's Psyche. He took part personally in many of them both as dancer and comic actor, thus gaining added favor with the King. Not content with the honors and fortune he already enjoyed, he used his influence with Louis to deprive Abbé Perrin of a grant (1669) which privileged him to create an Academy of Music. Lully obtained this grant himself and became "the founder of the French National Opéra." Whether he had a right to this position or not he certainly did good work, giving his personal attention to every detail, being director, stage manager and everything to ensure its success. He formed a partnership with the poet Quenault as collaborator, which lasted fourteen years. Together they composed the first legitimate French opera, Les Fêtes de l'Amour et de Bacchus. During this time Lully composed twenty operas on a variety of subjects which is surprising. During the fifteen years of his directorship of the Opéra Lully carefully guarded his interests, the King restricting other theatres and actors in every way. In 1681 he obtained the position of secretary to the King, though this office had previously been held only by native noblemen. He died in Paris, leaving a large fortune. His family erected to his memory a splendid monument surmounted by his bust in the left-hand chapel of the church of the Petit-Pères.

Lully changed completely the Court ballets from the old slow and stately airs to lively and rapid music. He also wrote sacred music; his motets for double choirs were published in 1684 and some exist in the libraries of Versailles and of the Conservatory. As Louis XIV. detested brilliant passages, Lully was obliged to adhere

to the smoothness of Italian melodies. The sameness of his operas, his faulty instrumentation and his occasional incorrectness in harmony must be excused on account of the times. He certainly understood the stage, and the fact that his works are still republished is a proof of his talent.

Louis, his eldest son, born in Paris, 1664, died about 1715. He composed a number of operas and, with Colasse, a four-act ballet, Les Saisons, the memory of which still lives in one of J. B. Rousseau's satires. Jean Baptiste de, second son, born in Paris, 1665, and died in 1701. He was appointed musicmaster in 1695. His principal work was a cantata, Le Triomphe de la Raison. Jean Louis, third son, born 1667 and died 1688, gave promise of becoming a successful musician. His father's Court appointments were given him and upon his death devolved upon his brother.

Lumbye (loom'-bī), Hans Christian. 1810-1874.

Popular composer of dance-pieces; born in Copenhagen. He conducted an orchestra of his own in the Tivoli, Copenhagen, and with which he also made concert tours. He was called the "Northern Strauss." His marches and dances were very popular, among them Kroll's Ballklänge, Eine Sommernacht in Dänemark and Der Traum des Savoyarden. He retired in 1865 and was created a Kriegsrath. The leadership of his band was under taken by his son George, who has made himself very popular.

Lumley, Benjamin. 1811-1875.

Son of Louis Levy, a Jewish merchant of Canada. He studied for the law and was admitted a solicitor in London, 1832. Four years later he undertook to finance Her Majesty's Theatre, and upon the death of Laporte, 1841, he became its manager. He retained the policy of his predecessor and presented the ballet to the neglect of the opera. In this way he quarreled with and lost the performers who had been attached to the theatre. He had three profitable years during his engagement of Jenny Lind, but soon after had to close the theatre. With the burning of Covent Garden in 1856 he tried again, but with not much success. After his retirement, in 1863, he returned to his original profession. During his management he introduced into England

for the first time Donizetti's Figlia del Reggimento, Don Pasquale and others, Verdi's Ernani, Traviata, Trovatore, and others, Costa's Don Carlos and Halévy's Tempesta.

Lunn, Louisa Kirkby. 1873-

English dramatic singer; born at Manchester. Her first instruction was obtained from Mr. J. H. Greenwood, organist of All Saints' Church. From 1893 until 1896 she studied under Signor Visetti in the Royal College of Music. She made her debut while still a student, singing, in 1893, at Drury Lane and at the Prince of Wales Theatre. Her voice was admired by Sir Augustus Harris, who made a five years' contract with her to sing in opera, but he died in 1896. During that year she sang at the Opéra Comique and at Covent Garden. She belonged to the Carl Rosa Company from 1897 to 1899, and sang with them in London and the provinces. In the latter year she was married in London to Mr. J. K. Pearson. She continued to sing and her reputation steadily gained. In 1902 she came to the United States, where she sang opera in New York; in Boston, with the Symphony Orchestra; and in Chicago, with the Pittsburg Orchestra, and with the Chicago Orchestra under the late Theodore Thomas. She sang a return engagement in Boston two years later, when the Savage Company presented the first English performance of Parsifal, under the leadership of Chapelmaster Rothwell, very successfully. She continues to be a great favorite in her native land, her rich mezzosoprano of over two octaves in compass being in great demand.

Lupot (lü-pō), Nicholas. 1758-1824.

Celebrated violin-maker; descended from a family of violin-makers, which came originally from Mirécourt in the Vosges Mountains. He was born at Stuttgart and early learned the trade of his fathers, having made good instruments at twenty years of age. In 1794 he removed to Paris, where he later established his shop, and any of his instruments, dated between 1805 and 1824, are worth from one thousand to twelve thousand francs. He was named the "French Stradivari," because he was so successful in imitating the Stradivari violin. He made several quintets of two violins, two tenors, and bass, to which he endeavored to give a perfect unity of tone and appearance, and these bring very high prices. During his time he ranked as the best in his trade in Europe. His business descended to his son-in-law, Charles Francis Gaud, who is a member of the well-known firm of Gaud and Bernardel.

Lussan (dŭ lüs-săn), Zélie de. 1863-

Popular American singer; born in New York. Her parents were French and her mother had been well known as a singer and vocal teacher. She received much instruction from her mother and continued her study abroad, making her first appearance at nine years of age. After singing at Wagner Festivals she returned to America and was a member of the Boston Ideal Opera Company from 1885 to 1888. The next year she went to London as a member of the Carl Rosa opera troupe and was enthusiastically received. At first a protégée of Patti's she soon won an envied position for herself in the musical world. Beautiful, piquant, magnetic she has charmed many with her grace and vivacity. Her time has been spent in both Europe and America. In 1894 she appeared at the Metropolitan Opera House, New York, and the two following years she sang in Spain, Portugal and France. She appeared in this country in 1897 and 1899 and in 1902 made a triumphant tour here. She has been a favorite in the Grau and the Damrosch-Ellis companies. Her great roles are Carmen and Mignon and she has also been very popular as Musette in La Bohême, Marie in La Fille du Régiment, Zerlina in Don Giovanni, and Marguérite in Berlioz's Damnation of Faust. She married Angelo Fourni, son of Portugal's vice-consul in Washington.

Luther (lū'-thŭr), Martin. 1483-1546.

The famous German reformer; born in Eisleben, Prussia, where he died. He was himself quite a musician, had a good voice and could play the flute and lute. The music of the mass had become long drawn out and he made many alterations to shorten it. He called together Conrad Rupf, chapelmaster to the Elector of Saxony, and Johann Walther, cantor at the Court of Frederick the Wise, and with them

in 1524, published the Order of the German Mass. He was also interested in songs for the people and was at the same time, writing and adapting hymns for the service. The first Protestant hymn-book appeared the same year, and contained four of Luther's hymns. These hymns became very popular. In 1538 he wrote a short essay in praise of music and he also wrote a poem, Frau Musica, on the same subject. There are thirty-six hymns either written or arranged by him, and thirteen hymn-tunes, though there is doubt about some of these being his.

Lutz (loots), Wilhelm Meyer. 1822-1903.

Born at Männerstadt, Kissingen, where his father was an organist. Upon his family removing to Würzburg he entered the Gymnasium and University there and also studied music under Eisenhofer and Keller. In 1848 he went to live in England, where he held positions as organist in several churches. He was also leader of the orchestra, first at the Surrey Theatre and then at the Gaiety Theatre, and he managed the operatic tours of Geisi, Mario, Pyne and Harrison, and others. Among his compositions are many operas and operettas very popular in their day. He wrote much orchestral and chamber-music. The well-known tune of the Pas de Quatre was his.

*** Lutkin, Peter Christian. 1858-**

American musician and educator; born in Racine, Wisconsin. At an early age he was a choir-boy under Canon Knowles, and as young as twelve held a position as organist. His musical education began in Chicago, where he studied piano under Mrs. Regina Watson, organ under Clarence Eddy and theory with Frederick Grant Gleason. Continuing his studies abroad he had instruction on the piano from Oscar Raif, in Berlin, and from Moritz Moszkowski in Paris; on the organ from August Haupt and theory from Woldemar Bargiel, in Berlin, and he also attended the Hochschule für Musik in Berlin. From 1881 to 1883 he studied in the Leschetizky Piano School in Vienna. Upon his return to Chicago he was organist at the Cathedrals St. Peter and St. Paul, holding both positions between the years 1871

and 1881. He was organist of St. James Church from 1891 to 1896. From 1888 to 1895 he was director of the theoretical department of the American Conservatory of Music. He has been professor of music since 1891 and Dean since 1897, of the School of Music of Northwestern University at Evanston, Illinois. He has always lent his aid to musical clubs, and has been connected with vested choirs since their first use in the west. He has composed songs, church-music, and concert works.

Lux (looks), Friedrich. 1820-1895.

Born at Ruhla, Thuringia. Organist and dramatic composer; he received his first instruction from his father. He studied composition in Gotha under A. Michel, later spending two years under Friedrich Schneider at Dessau. In 1841 he became director of the Court Theatre there, which position he held until 1851, then becoming chapelmaster of the town theatre of Mayence. He later resigned, and from 1864 conducted the Liedertafel of Mayence and the Ladies' Vocal Society connected with it; he retired in 1891. As a composer his vocal music was excellent. His orchestra works were produced very successfully and he composed three operas, besides church-music and piano-pieces.

Lwoff (l'vôf), Alexis von. 1799-1870.

Violin virtuoso; born at Reval, Russia. He was educated for the army and became a major-general, also aide-de-camp to Czar Nicholas. He had also had musical instruction, and in 1836 was appointed conductor of the Imperial Court Choir, succeeding his father. He was a great student of Old Russian Church Song and of Russian folk-music. In 1859 he published an essay On The Free and Non-symmetrical Rhythm of Old Russian Church Song. He was commissioned by the Czar to set to music the words of the national hymn, the words having been written by Zhukovski. He died on his estate in the Government of Kovno. His compositions include church-music, part-songs, arrangements of Russian folk-songs four operas, and much violin-music.

Lynes (līnz), Frank. 1858-

American pianist; born in Cambridge, Massachusetts. He first en-

tered the New England Conservatory at Boston, then studied piano and organ of B. J. Lang, and harmony of J. K. Paine. He spent the years from 1883 to 1885 in the Leipsic Conservatory studying piano under Carl Reinecke and Bruno Zwintscher, theory under A. Richter, and composition under Jadassohn. Returning to Boston, he became organist of St. Paul's Church in 1887, and later of other churches; in 1899 of the Church of the Disciples. He is also conductor of the Cantabrigia Choral Class. Among his compositions are gavotte for piano and violin; a romanza for violin, violoncello, organ, and piano; a Te Deum; much piano-music, and many songs.

Lyra (lē'-rä), Justus Wilhelm. 1822-1882.

Born at Osnabrück. He studied philosophy and theology at Berlin and Bonn, and occupied various church positions at Lingen, Wittengen and

Bevensen. In 1877 he became pastor primarius at Gehrden and Hanover, where he died. He was a man of many accomplishments, though his mind was at times unbalanced. While a student he composed many songs which were very popular, among them being Der Mai ist gekommen, Die bange Nacht ist nun herum, Meine Mus' ist gegangen, and Zwischen Frankreich und dem Böhmerwald.

Lysberg (lēs'-bĕrkh), Charles Samuel. 1821-1873.

Born at Lysberg, near Geneva. His name originally was Bovy and he is well known under the pseudonym Bovy-Lysberg. He first studied music in his native town and at fifteen went to Paris where he studied under Chopin and Belaire. Upon his return he was made a professor of the Geneva Conservatory. His principal compositions were for the piano and consist of all kinds. He died in Geneva.

Alda, Frances (real name Francis Davis). 1883-

Born in New Zealand; début Opéra Comique, Paris; sang opera in Brussels, London, Milan, Warsaw, New York, etc.; married Giulio Gatti-Casazza, director of the Metropolitan Opera House, New York.

Aldrich, Richard. 1863-

Born in Providence, R. I. He is a graduate of Harvard University, where he studied music under Prof. J. K. Paine. In 1885 he became music critic and editor for the Providence Journal. Later he went abroad to study music. In 1891 he became music critic of the N. Y. Tribune, and since the year 1902 has been music critic of the N. Y. Times.

Auric, Georges. 1899- (Lodeve)

This French composer, a member of "the Six" (the other being Durey, Honeeger, Milhaud, Poulenc and Taillefer) is a pupil of the Paris Conservatory, and of Vincent d'Indy. He has written a ballet Les Noces de Camacho, a symphonic poem, a suite for string instruments, etc.

Bachaus, Wilhelm. 1884-

Born in Leipzig, Germany. He is a pupil of Alois Reckendorf and d'Albert. He is a master of the pianoforte. His technique is impeccable and his style severe. In later years he has developed great beauty of tone and romantic fervor. In 1900 he began touring widely as concert pianist, coming to the U. S. in 1911. He has taught pianoforte at Royal College of Music, Manchester, England. In 1905 gained the Rubinstein prize, and has since concertized exclusively.

Baldwin, Samuel. 1862-

Born in Lake City, Minn. Eminent organist, a graduate of the Dresden Conservatory. He was for a time organist in Chicago, St. Paul and other cities, as well as leader of choral societies, coming to New York about 1902, where he has given remarkable series of recitals. He teaches, since 1907 at the College of the City of New York. He has written a symphony, chamber-music and choral works.

Barrere, Georges, 1876-

Born in Bordeaux, France. Remarkable flutist, a pupil of the Paris Conservatory. In 1898 he was soloist at the Colonne Concerts and at the Opera. From 1905 has played in the New York Symphony Orchestra and teaches at the Institute of Musical Art of New York City. He is the founder of the Barrere Ensemble (wind instruments) and in 1914 of the Little Symphony. He has appeared as soloist with some of the Symphony Orchestras in America.

Barrientos, Maria. 1885-

She was born in Barcelona, Spain, This remarkable coloratura soprano, a pupil of the Barcelona Conservatory, made her debut when but a child in Barcelona, singing later, in 1900 at La Scala. She has appeared in many capitals in Europe and met with great success in South Ameri-

Barrientos

ca. She sang at the Metropolitan in 1916. Her repertoire includes all standard French and Italian roles. She married George Keen in 1907.

Bartók, Bela. 1881-

Born in Nagy Szent Miklós, Hungary. This remarkable pianist and composer studied with Kersch, Erkel and at the Pest Conservatory. He teaches there since 1906. He has written an opera, Ritter Blaubarts Burg, a pantomime, a ballet, Der holzgeschnizt Prinz, a symphonic poem, 2 Portrats for orchestra. A Rhapsodie, (for piano with orchestra) chamber-music and a collection of Hungarian, Rumanian and Slovak songs.

Bauer, Harold. 1873-

Born in London, England. A pianist of great ability and a profound musician. He studied the piano with his father and later in 1892 with Ignaz Jan Paderewski. He is a violin pupil of Pollitzer. Has toured in Europe and America with great success since 1893. Contributed to "The Art of Music" and in later years has taught pianoforte.

Bloch, Ernest. 1880-

Born in Geneva, Switzerland. A composer of outstanding gifts. Studied at the Brussels Conservatory with Jacques-Dalcroze and Rey, with Ysaye and Rasse and at the Hoch Conservatory, Frankfort with Knorr. He was a professor of composition at the Geneva Conservatory, from 1915. He is now a resident of the U. S., where he has met with just recognition He is the composer of an opera, Macbeth, 2 symphonic poems, Trois Poèmes Juifs for orchestra, Poèmes d'Automne for mezzo-soprano with orchestra, the psalms 22, 114, and 137 for soli and orchestra, a string quartet, a piano quintet and other chamber-music.

Bodanzky, Arthur. 1887-

Born in Vienna, Austria. He studied at the Vienna Conservatory of Music. Was first violinist at the Court Opera and conductor of operettas at the Stadt theatre, Budweis, in 1900, and at the Karl Theatre of Vienna, in 1901. In 1903 he became repetitor and assistant to Gustav Mahler at the Vienna Court Opera. In 1904 conductor at the Theatre an der Wein. In 1905 at Lortzing Theatre, Berlin. From 1906 to 1909 conductor at the Landes Theatre and symphony concerts at Prague. From 1909 to 1914 was first conductor and operatic director at the Grand-Ducal Theatre and conductor of symphony and oratorio concerts at Mannheim. He conducted Parsifal at Covent Garden, London, in 1914. He is conductor of Wagner operas at the Metropolitan Opera House, New York, since 1915.

Bori

Bonci, Alessandro. 1870-

Born in Casena, Romagna. Eminent tenor. Studied at the Liceo Rossini, Pesaro, Italy. In 1896 made his debut at the Teatro Regio, Parma. Since then has sung in Leghorn, Milan, in St. Petersburg, Vienna, Berlin, Madrid, London. Has toured South America several times meeting with great success there. He sang at the Manhattan Opera House, of New York City 1906-8, and at the Metropolitan Opera House in 1908-09. Also sang in Covent Garden, London in 1908. Has toured Australia and given concerts in the U. S. in 1910-11. He is a singer of sober taste, devoid of the over-emotionalist that is characteristic to most of the singers of the Italian patte He is always the intellectual master of his art.

Bonnet, Joseph. 1884-

Born in Bordeaux, France. Distinguished organist, pupil of Guilmant. Already in 1898 he was organist at St. Nicolas and then at St. Michael. Later he was appointed for St. Eustache. He has toured Europe, giving recitals in which he showed himself a profound musician of exceptional gifts. He came to America in 1917, playing in New York and other cities. He has a large number of organ and of vocal works. Has published an edition of Historical Organ Recitals.

Bori, Lucrezia. 1888-

Born in Valencia, Spain. This remarkable soprano has sung in Italy, Paris, Buenos Aires, Rio de Janeiro, Havana, etc. and is now one of the leading artists at the Metropolitan Opera House, of New York. The beauty of her voice, her personal

charm, and her artistry, both musical and dramatic make of her one of the most attractive figures of the operatic stage. She has created leading roles in Montemezzi's L'Amore dei Tre Re and Franco Vittadini's Anima Allegra.

Carpenter, John Alden. 1876-

Born in Illinois, U. S. Studied at Harvard University with Bernard Ziehn and Edward Elgar. He is a distinguished composer of songs with pianoforte and some with orchestra. Has written a piano and violin sonata, a symphony, a suite for orchestra "Adventures in a Perambulator" and a ballet with book arranged from Oscar Wild's fairy tale "The Birthday of the Infanta." He is a resident of Chicago.

Casals, Pablo. 1876-

Born in Veudrell, Spain. 'Cellist and composer. He studied with García, Rosereda and Bretón. In 1897 he became professor at the Conservatory of Barcelona. Early in his musical career he toured Spain in conjunction with the great Spanish pianist don José Tragó and later with Harold Bauer. He is known throughout Europe and the U. S. as the greatest 'cellist of the day. He unites to an impeccable technique perfection of style and a beauty of tone almost superhuman. His compositions include violon-cello and violin pieces with pianoforte accompaniments, orchestral works and La Visión de Fray Martín. He married Susan Metcalfe, English Singer.

Casella, Alfredo. 1883-

Born in Turin, Italy. He studied at the Paris Conservatory and taught there from 1912 to 1915; then at the Liceo Musicale di Santa Cecilia. He composed a large number of orchestral works, chamber-music, pianoforte pieces and songs. He is one of the leading figures of musical Italy. He is today a member of the Composers Guild, of New York City.

Cervantes, Ignacio. 1847-1900.

Born in Havana, Cuba. A pianist of great power and peculiar personality. He studied with don Nicolás Ruiz Y. Esperado. In 1865 he went to Paris to continue there his musical

studies, under the direction of Marmontel and Alkan, and obtained the grand prize of piano and of harmony. After having toured Paris and Madrid with tremendous success he went to Mexico where he was acclaimed as the Cuban Paderewski. He finally returned to Cuba where he died in great poverty. His Danzas for the pianoforte, among many other compositions of local colour, are an example of the exhuberance of fancy characteristic of the tropical mind.

Chaliapin, Theodore. 1873-

Born in Kazan, Russia. A bass, one of the most prominent figures of the operatic stage. He joined an opera company at the age of 17. Has sung in St. Petersburg, Moscow, Paris, London, and other European capitals. He met with great success upon his debut at the Metropolitan Opera House, of New York City, where he has sung the leading roles in Boris Goudunoff and Mefistofele. Other roles, in Ivan the Terrible, La Kovanstchina and Prince Igor, all of which he sings and enacts with supreme art and feeling.

Coates, Albert. 1882-

He was born in St. Petersburg, Russia. Studied at the Leipzig Conservatory, was director of the opera at Elberfeld from 1906 and conducted at Dresden and Manheim in 1910. In 1914 he was the conductor of the Philarmonic in London and at Covent Garden. In 1923 he took charge of the Symphony Orchestra in Rochester, N. Y. He appeared in New York as guest conductor with the New York Symphony Orchestra at Carnegie Hall. He has composed the opera Sardanapalus.

Coppet, Edward, J. de. 1855-1916.

Born in New York. Died there. He was a profound musician of great ability as an interpreter. He was the founder of the Flonzaley Quartet composed of Adolfo Betti, 1st Violin, Alfred Ponchon, 2nd violin, Ugo Ara, viola, and Ivan d'Archambeau, 'cello. The Flonzaley Quartet, since 1902 has given chamber-music concerts both in Europe and in the U. S.

Cortot, Alfred. 1877-

Born in Nyon. Remarkable French Swiss pianist, a student at the Paris Conservatory, where he has been professor since 1907. He made his debut as a pianist in 1896. A great Wagner student giving a series of Wagnerian concerts in Paris in 1902. Toured Europe as a pianist and with Casals and Thibaud. He is a member of the Legion d'Hnneur and the Order of Isabella.

Culp, Julia. 1881-

Born in Groningen, Holland. This extraordinary contralto was a pupil of Cornelia van Zanten. She appeared in Berlin in 1899 and in Magdeburg in 1901. Toured then throughout Europe as a lieder singer. In 1913 she became known in the United States and has since then been regarded as one of the greatest artists of the concert platform.

De Luca, Giuseppe. 1876-

This eminent Italian baritone was born in Rome. Since 1897 sang in Italy mostly at Milan and since 1915 at the Metropolitan Opera House of New York. He sang at the premieres of Puccini's Madama Butterfly in 1904 and Granados' Goyescas in 1916.

Elman, Mischa. 1891-

He was born in Talnoe. This remarkable Russian violinist, a pupil of Fidelmann, Leopold Auer and Cui began his career as a concert artist when he was a child. At the age of fourteen he appeared in Petrograd and in Berlin and a year later in London. He came to America in 1908, and has since then played in recitals and as soloist with orchestras.

Enesco, Georges. 1882-

Born in Cordaremi, Rumania. Notable violinist and composer pupil of the Vienna and Paris Conservatories. He began touring as a violinist in 1899. Has appeared in America as a soloist and as conductor. Among his works are two symphonies, some orchestra suites, chamber-music, violin sonatas, a piano suite and a number of songs.

Falla, Manuel de. 1876-

Born in Cadiz, Spain. Eminent Andalusian composer, of the impressionistic school, a pupil of José Tragó, Felipe Pedrell, Dukas and Debussy. He is to-day, with Turina, at the head of modern musical Spain. He has written an opera, La Vida Breve, 2 ballets, El sombrero de Tres Picos and El Amor Brujo, Don Quijote (a fantasy for voices and orchestra) Noches en los Jardines de España (performed in N. Y. 1924) piano pieces and a number of songs.

Flesch, Carl. 1873-

He was born in Moson, Hungary. A most distinguished violin virtuoso. Studied in the Conservatories of Vienna and Paris. Professor at Bucharest and violinist at the Rumanian Court. He taught in the Amsterdam Conservatory for a time, and since 1908 he has lived in Berlin, where he gives musical soirées, recitals, etc. He toured the U. S. in the season 1914-1915.

Fokine, Michael.

One of the greatest exponents of the modern school of the Russian Ballet. He was an associate of Diaghileff in the reform of this school of dancing, elevating this form of expression at the level with the other interpretive arts. He has come to America, where with a group of his pupils he has given recitals in various temples of music. He is a great artist, a great musician and a great master.

Forsyth, Cecil. 1870-

Born in Kent, England. He studied with Sir Herbert Stanley and with Sir C. Villiers Stanford at the Royal Conservatory of Music, London. He is the composer of an opera, several overtures, a viola concerto in G minor, Chant Celtique for viola and orchestra, and several other works for orchestra. He has some string quartets, 2 masses, 4 orchestra studies based on Victor Hugo's Les Miserables and a great number of works for solo voice with orchestra. In 1911 he published "Music and Nationalism," and in 1914 a transcendental, clear and practical work "Orchestration." Forsyth is a contributor to "The Art of Music."

Friedberg, Carl. 1872-

He was born in Bingen, Germany. This master of the pianoforte studied at the Frankfort Conservatory and taught therefrom 1893 to 1904. He was professor of piano at the Cologne Conservatory from 1904 to 1914. He came to America in 1914 and toured the United States commanding great attention from both public and critics. In 1916 he became a member of the faculty of the Institute of Musical Art, of New York.

Friedmann, Ignaz. 1882-

Was born in Podgorze, near Cracow, Poland. He studied in Leipzig and Vienna, and began touring Europe as a concert pianist in 1905. During the last few years he has developed his artistic and technical powers to such a point that now he ranks as one of the masters of the pianoforte in Europe. He appeared in Aeolian Hall of New York in the season of 1922-1923 and 1923-1924 meeting with great success. His most distinctive accomplishments are clearness of tone and surprising velocity in the most intricate rapid passage-work.

Fryer, Herbert. 1877-

This gifted English pianist a pupil of the Royal Academy and of the Royal College in London, and of Ferruccio Busoni, came to America in 1914. He has played here (in Aeolian Hall, New York) with marked success. In 1915-19 he taught at the Institute of Musical Art, N. Y. and returned to England to teach at the Royal College in London. He has composed some pianoforte music and songs.

Galli-Curci, Amelita. 1889-

Born in Milan, Italy. Eminent coloratura soprano, who studied at the Milan Conservatory. In 1909 she sang in Italy, from 1910 in South America and Cuba, and since 1916 in America with the Chicago Opera Co. In 1910 she married Luis Curci and in 1921 Homer Samuels.

Gay, Maria. 1879-

She was born in Barcelona, Spain. Eminent operatic contralto, mostly self-taught and later a pupil of Mme.

Adiny. Sang in Brussels in 1902 and after her success there toured throughout Europe. In 1906 she sang in London, her fame spreading to America and in 1908 she came here and has sung at the Metropolitan of New York, in Chicago and with the Opera in Boston. She married the great tenor Zenatello in 1913.

Gerhardt, Elena. 1883-

She was born in Leipzig, Germany. One of the most prominent lieder singers of the present time. She studied at the Leipzig Conservatory, and made her debut as contralto in Leipzig, in 1913, with Arthur Nikisch as her accompanist. She was then engaged for the Leipzig Opera, where she appeared in 16 performances of Werther. She decided to abandon the opera stage for the concert platform. She has been eminently successful in this last realm, touring the U. S. every season since 1912 as lieder singer (soprano). She has also sung in oratorio.

Gluck, Alma. (Reba Fierson). 1884-

Born in Bucharest, Rumania. This well known soprano is a pupil of Buzzi-Peccia. She began as an operatic singer and came to America to sing at the Metropolitan Opera House, N. Y. in 1909. In 1912 she took to the concert-platform, where she has been most successful. She married the great violinist Zimbalist in 1914.

Gogorza, Emilio de. 1874-

He was born in Brooklyn, N. Y. This great Spanish baritone studied his music abroad and is a pupil, in America, of Moderati and Agramonte. He has sung in opera and on the concert platform, establishing himself, in this last realm, as an artist of great accomplishments. He sang for a time in joint recitals with Mme. Sembrich. He married the soprano Emma Eames in 1911.

Grainger, Percy Aldridge. 1883-

He was born in Brighton, Victoria, Australia. He studied piano with Kwast at Frankfort. A pianist of great accomplishments, he has toured the world, giving recitals of the works of the great masters of the

ward Grieg to play the Grieg Concerto at the Leeds Festival in 1907. He introduced the works of Claude Debussy in the Scandinavian countries, Britain and the British colonies. He has specialized in the study of primitive music and folk-songs, having composed and published more than 60 pieces for orchestra, chorus, chamber-music, voice and piano. He has played throughout the U. S., his fame being as well established here as in the Continent. He is the author of various articles in musical magazines.

Granados, Enrique. 1867-1916.

He was born in Lérida, Catalúna, Spain. He was a pupil of Pujol and Felipe Pedrell. Also of Charles de Bériot in Paris. He was an excellent pianist, of fiery temperament, and with Isaac Albéniz ranks as one of the greatest composer of modern Spain. His compositions, of an absolute Spanish flavor are devoid of the influence of the modern French school of music, which tinges the manner of expression of his aforementioned compatriot. He composed the operas Maria del Carmen, produced in Madrid in 1898, Folleto, a fragment, produced in Barcelona in 1903, and Goyescas, with a setting after the pictures of the great Spanish painter Goya. Goyescas had its premiere at the Metropolitan Opera House of New York in 1915. He has published a large number of pianoforte pieces Danzas Españolas, cantos de la Juventud, Valses Poéticos, Estudios Expresivos, Capricho Español, Moresca y Canion Arabe, Escenas Románticas, Allegro de Concierto, Bocetos, colección de obras fáciles, Escenas Poéticas, Impromptus, songs on texts by Apeles Mestre, Galician folk-songs and a symphonic poem, La nit del mort. After the production of his opera Goyescas he was returning to Spain, accompanied by his wife, in the English channel steamer Sussex, which was torpedoed by a German submarine and he and his wife died at sea. A benefit performance was given at the Metropolitan Opera House of New York, the funds to go to his orphans, a performance headed by Ignaz Jan Padrewski, Fritz Kreisler and Pablo

Casals. It met with great response from the New York public.

Griffes, Charles. 1884-1920.

This American pianist and composer was born in Elmira, N. Y. He studied with several masters, including Jedlieczka and Humperdinck. In 1904 he taught in Berlin and in 1907 in Tarrytown, N. Y. His works, although very reminiscent, in various ways, of some composer as of the modern French School are not devoid of certain individuality. He wrote a symphonic poem, a poem for flute and orchestra, a dance-drama The Kairn of Koridwen, some chamber-music, piano pieces, six German Songs, Chinese and Japanese songs, etc. He died in N. Y.

Hifetz, Jascha. 1901-

Born in Vilna. Extraordinarily talented Lithuanian violinist, a pupil of Auer. He played in Petrograd as a little child and appeared in Berlin when he was eleven years of age. Then he played in other German cities, Vienna and Scandinavia. He came to America in 1917, and appeared in Carnegie Hall, New York, establishing himself as one of the greatest virtuosos of the violin.

Heyman, Katherine Ruth.

American pianist and composer, born in Sacramento, California. She made her debut in Boston and has since then toured America and Europe in 1905-1910. She has introduced in America unknown Russian works and is the author of a book on the mysticism of music. Has composed a number of songs.

Honneger, Arthur. 1892-

He was born in Le Havre, France. This composer, a member of the French "Six," was a pupil of Martin and Capet. His works include the opera Mort de Sainte Alméenne, a ballet, the "mimic symphony" Horace Victorieux, the symphonic poem Pastorale dEté, orchestra pieces, chamber-music, sonatas for violins, etc.

Howard, Kathleen.

Canadian contralto, a pupil of Saenger and J. de Reszké. In 1912 she toured Europe, after having sung

at Metz and Darmstadt. In 1913-15 she sang with the Century Opera Co. N. Y. and from 1916 at the Metropolitan. She has written the Confessions of an Opera Singer. She married Edward K. Baird, New York.

Hutcheson, Ernest. 1871-

Able Australian pianist, born in Melbourne, who began touring at the age of five. He studied at the Leipzig Conservatory and with Stavenhagen. He then toured Australia and in 1898 Germany. In 1900-12 he taught at the Peabody Conservatory, Baltimore, returning to Europe for two years. He has played in America with brilliant success. He has several compositions including orchestral works, piano pieces, a violin concerto, etc. He has written a guide to Richard Strauss' Elektra.

Korngold, Erich Wolfgang. 1897-

Born in Brunn. This Moravian composer, a pupil of the Vienna Conservatory, showed his talent as a composer at the age of eleven, when he had already created remarkable orchestral and dramatic works. He also appeared as a pianist of promising genius. At 24 he was conductor at the Hamburg Opera. Among his works are the short operas Der Ring des Polykrates and Violanta; Der tote Stadt, produced in the Metropolitan of N. Y. with Jeritza in the leading role; The pantomime Der Schneemann; an overture, a Sinfonietta, chamber-music, violin and piano sonatas, piano pieces and songs.

Laparra, Raoul. 1876-

He was born in Bordeaux, France. He is the composer of the operas Peau d'Ane, produced in 1899, La Habanera, 1908, and La Jota, 1911. La Habanera was produced for the first time in America at the Metropolitan Opera House of New York during the season 1923-1924. Mr. Laparra is the composer of a number of pianoforte works, many of them of marked Spanish character, among which is a collection of pieces built upon original Spanish melodies, under the title Ritmos Espñoles.

Leginska (Leggins), Ethel. 1883-

She was born in Hull, England. Noted pianist, who studied in the Hoch Conservatory of Frankfort. She is also a pupil of Leschetizky. She appeared for the first time in public in 1892. She began touring Europe as a concert pianist about 1905, and came to the U. S. in 1913, where she has appeared almost every season, attaining great success. She married Emerson Whithorn, American Composer.

Leoni, France. 1864-

Born in Milan, Italy. He is a pupil of the Milan Conservatory. He lived in London for a period of time since 1892 and later in Bergamo· in 1888 he composed the opera Raggio di Luna. In 1897 Rip Van Winkle. In 1901 Ib and Little Christine and in 1905 L'Oracolo, produced at the Metropolitan Opera House, New York City, and now among the operas in the repertoire of this company. He is also the composer of the cantatas Sardanapalus. The Gate of Life, Golgotha, chamber-music and a number of songs.

Levitzki, Mischa. 1898-

Born in Krementchug, Russia. Brilliant pianist, a pupil of Michailowski. He studied later at The Institute of Musical Art, of New York City, and in the Berlin Hochschule, where he won the Mendelssohn Prize. He played in public at Antwerp in 1906, when but a little child and made his debut as a concert artist in the same city in 1912, a debut which was followed by a long tour throughout Europe. He came to the U. S. in 1916 appearing here every season meeting with great success.

Lhevinne, Joseph. 1874-

Born in Moscow, Russia. Gifted pianist, pupil of Chrisander and of the Moscow Conservatory. He appeared with an orchestra at the age of fifteen, with Rubinstein as a conductor. He has toured Europe with remarkable success and came to the United States in 1906. He won the Rubinstein prize in Berlin. He taught for a short period in Moscow and in Berlin.

NAME	PAGE	DIED
Abert, Johann Joseph	2	1915
Albeniz, Isaac	8	1909
Apthorp, William Foster	17	1913
Artot, Marguerite Josephine Desiree Montagney	23	1907
Backer-Grondahl, Agathe Ursula	33	1907
Baermann, Karl, Jr.	34	1913
Balakirev, Mily Alexejevitch	35	1910
Barnett, John Francis	42	1916
Barry, Charles Ainslie	43	1915
Barth, Karl Heinrich	43	1923
Bartlett, Homer Newton	44	1920
Bennett, Joseph	63	1911
Berger, William	65	1911
Beringer, Oscar	66	1922
Bird, Henry Richard	74	1915
Bispham, David S.	75	1921
Blockx, Jan.	80	1912
Blumenthal, Jacques	81	1908
Boise, Otis Bardwell	84	1912
Boito, Arrigo	84	1918
Bowman, Edward Morris	90	1913
Brambach, Casper Joseph	97	1902
Brandt, Marianne	98	1921
Bronsart, Hans von	102	1913
Bruch, Max	102	1920
Buck, Dudley	104	1909
Bungert, August	109	1915
Buonamici, Guiseppe	110	1914
Buongiorno, Crescenzo	110	1903
Burton, Frederick Russell	112	1909
Calkin, John Baptiste	116	1905
Capocci, Filippo	121	1911
Carenno, Teresa	125	1917
Caruso, Enrico	125	1921
Cary, Annie Louise	127	1921

NAME	PAGE	DIED
Claassen, Arthur	145	1920
Clarke, James Hamilton Smee	147	1912
Coerne, Louis Adolphe	149	1922
Coleridge-Taylor, Samuel	150	1912
Coquard, Arthur	153	1910
Cossmann, Bernhard	154	1910
Cui, Cesar Antonovitch	159	1918
Debussy, Claude Achille	173	1918
De Koven, Reginald	174	1920
De Munck, Ernest	176	1915
Denza, Luigi	177	1922
De Reszke, Edouard	179	1917
Diemer, Louis	182	1919
Dietrich, Albert Hermann	182	1908
Door, Anton	187	1919
Doring, Carl Heinrich	188	1916
Draeske, Felix August Bernhard	189	1913
Drysdale, F. Learmont	192	1909
Elson, Louis C.	211	1920
Erdmannsdorffer, Max	215	1905
Erlanger, Camille	216	1919
Essipoff, Annette	218	1914
Fairlamb, James Remington	220	1908
Faltin, Richard	221	1918
Faure, Jean Baptiste	226	1914
Foster, Myles Birket	246	1922
Fuchs, Karl Dorius Johann	260	1922
Ganz, William	271	1914
Gatty, Alfred Scott	275	1919
Gaul, Alfred Robert	275	1913
Gaynor, Mrs. Jessie L.	277	1921
Geisler, Paul	280	1919
Gernsheim, Friedrich	285	1916
Gerster, Etelka	285	1920
Gevaert, Francois Auguste	286	1908
Gilchrist, William Wallace	289	1916
Giorza, Paolo	292	1914
Glover, John William	296	1900
Goddard, Arabella	300	1922
Goldbeck, Robert	303	1908
Goldmark, Karl	304	1915
Goodrich, Alfred John	308	1920
Gotze, Heinrich	313	1906
Gudehus, Heinrich	334	1909
Guilmant, Felix Alexandra	336	1911
Haberl, Franz Xaver	336	1910
Halir, Karl	344	1909
Haller, Michael	346	1915
Hamerick, Asger	347	1923

NAME	PAGE	DIED
Hamlin, George John	347	1923
Hartog, Edouard de	353	1909
Hartvigson, Anton	354	1911
Hartvigson, Frits	354	1919
Hausmann, Robert	359	1909
Hawley, Charles B.	360	1915
Heinrich, Max	367	1916
Hellmesberger, Joseph, Jr.	369	1907
Hennig, Karl Rafael	370	1914
Hermann, Friedrich	372	1907
Hervey, Arthur	374	1922
Herzog, Johann Georg.	375	1909
Hey, Julius	376	1909
Hillemacher Lucien Joseph Edouard	377	1909
Hirsch, Carl	380	1918
Hoffman, Richard	382	1909
Hol, Richard	383	1904
Hollander, Gustav	384	1915
Holmes, Henry	386	1905
Holten, Carl von	386	1912
Huber, Hans	392	1921
Huberti, Gustave Leon	393	1910
Humperdinck, Engelbert	395	1921
Huneker, James Gibbons	396	1921
Hurlstone, William Yeates	396	1906
Janko, Paul von	409	1919
Japha, Louise	410	1910
Jones, Sidney	417	1914
Joseffy, Rafael	417	1915
Kalbeck, Max	420	1921
Kauffman, Emil	423	1909
Kellogg, Clara Louise	426	1916
Keurvels, Edward H.	429	1916
Kipper, Herman	432	1910
Klauwell, Otto F.	434	1917
Kleeberg, Clotilde	435	1909
Klein, Bruno Oscar	435	1911
Klindworth, Karl	437	1916
Knorr, Iwan	438	1916
Kobbe, Gustov	439	1918
Koemmenich, Louis	440	1922
Koffler, Leo	440	1908
Korbay, Francis Alexander	442	1913
Koschat, Thomas	443	1914
Kotzschmar, Hermann	444	1909
Krause, Anton	445	1907
Krause, Emile	445	1916
Krause, Martin	445	1918
Krehbiel, Henry Edward	447	1923

NAME	PAGE	DIED
Kremser, Edward	448	1914
Kretschmer, Edmund	448	1908
Krug, Arnold	451	1904
Krug, Wenzel Joseph	451	1915
Kufferath, Maurice	454	1919
Kuhe, Wilhelm	454	1912
Lacome, Paul Jean Jacques	459	1920
Lahee, Henry	460	1912
Lang, Benjamin Jackson	464	1909
Lange, Daniel de	466	1918
Lange, Samuel de	466	1911
Laroche, Herman Augustovich	467	1904
Lasalle, Jean	468	1909
Lauterbach, Johann Christoph	471	1918
Lavignac, Alexandre Jean Albert	471	1916
Lecocq, Alexandre Charles	475	1918
Lefebvre, Charles Edouard	476	1917
Lehmann, Elizabetta Nina Mary Fredericka	477	1918
Leoncavallo, Ruggiero	481	1919
Leroux, Xavier Henry Napoleon	483	1919
Leschetizky, Theodor	483	1915
Liadoff, Anatole	487	1914
Liebling, Emil	488	1914
Liliencron, Rochus Freiherr von	488	1912
Listemann, Bernhard	494	1917
Listemann, Fritz	494	1909
Lloyd, Charles Harford	498	1919
Lucca, Pauline	506	1908
Luigini, Alexander Clement Leon Joseph	507	1906
Lynes, Frank	510	1914

WITHDRAWN

WITHDRAWN

STATE TEACHERS COLLEGE,
MEMPHIS, TENN.